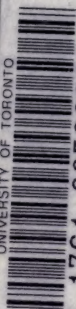


UNIVERSITY OF TORONTO



3 1761 00598909 0



Digitized by the Internet Archive  
in 2007







47969

CATALOGUE  
OF THE  
ACROPOLIS MUSEUM



VOLUME II  
SCULPTURE AND ARCHITECTURAL  
FRAGMENTS

*Ref  
A*

BY  
STANLEY CASSON, M.A.

FELLOW OF NEW COLLEGE, OXFORD,  
AND ASSISTANT DIRECTOR OF THE BRITISH SCHOOL AT ATHENS

47963

WITH A SECTION UPON  
THE TERRACOTTAS

BY  
DOROTHY BROOKE, M.B.E.

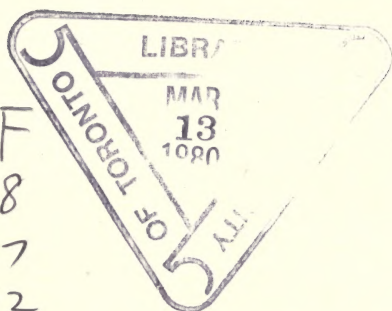
SOMETIME STUDENT OF THE BRITISH SCHOOL AT ATHENS

CAMBRIDGE  
AT THE UNIVERSITY PRESS

1921



DF  
78  
A7  
V.2



## PREFACE

THE delay in the appearance of Volume II of the *Acropolis Museum Catalogue* is due to the European war. The section dealing with the Sculptures and Architectural Fragments was completed in the summer of 1914 and, together with the section dealing with the Terracottas, which was completed some time previously, was actually sent to the Press by July 27th, 1914. Not until May, 1919, did events allow me to return to the MSS, when publication became possible, thanks to the kindness of the Cambridge University Press, who renewed their desire to proceed in the matter, and of the Hellenic Society who had again expressed their wish to see the volume produced.

Volume I dealt with all the Sculptures in the Museum of a date preceding the invasion of Xerxes in 480 B.C. The Sculptures herein described belong, with one exception, to periods after that date.

The architectural fragments and other antiquities belong to periods both before and after 480 B.C.

The comparatively portable nature of this volume enforces upon it limitations for which I can only apologise by saying that they are unavoidable. Thus the illustrations are for the most part only sufficient for the identification of objects and are not intended to be descriptive plates; they are included in the text so as to avoid the somewhat tiresome searching for plates which would be necessary were they published separately or at the end of the volume. It is regretted that it has been impossible, owing to the limitations already pleaded, to provide illustrations of everything described. In the case of the Erechtheium and Parthenon sculptures, however, references are given in each case, where an illustration is lacking, to the best available illustrations in other publications, such as the *Antike Denkmäler* plates of the Erechtheium fragments and the British Museum plates of the Parthenon fragments.

My thanks are due in the first instance to the Greek authorities who in 1913 and 1914 gave me every facility for



work in the Acropolis Museum and its annexes, and to Miss C. A. Hutton and Mr A. H. Smith by whose kindness and help I was able to carry out the preliminary work on the casts of the Acropolis fragments in the British Museum. I am further indebted to Mr Smith for the use of copies of the plates of the British Museum publication on the Parthenon and for information recently given as to changes and alterations in the arrangement of the frieze. One of the results of the research which the compilation of this catalogue involved has been that some additional casts of fragments have been added to the Parthenon frieze as now set up in the British Museum.

The section on Terracottas is the work of Mrs J. R. Brooke, M.B.E. (Miss Dorothy Lamb), and was written when Mrs Brooke was a student of the British School.

I have recently revised the whole of the MSS in the light of publications subsequent to July 1914 and my particular thanks are due to the Cambridge University Press for the safe custody of the MSS from July 28th, 1914, to May 17th, 1919.

During my revision of the MSS and the correction of proofs much help was afforded me by Professor P. Gardner and Professor R. M. Dawkins. To Mr A. M. Woodward I am indebted for much information in regard to the inscriptions, based on notes made by him when in Athens.

I am indebted to Messrs Alinari of Florence and to the British Photographic Company, Athens, for the use of a number of photographs both of the Parthenon frieze and of some of the miscellaneous sculptures.

My record of thanks would be but half expressed were I to omit mention of all the kindness and help of the late Guy Dickins who read through the whole of the MSS in the spring of 1914. In his death Archaeology has suffered an irreparable loss.

S. CASSON.

NEW COLLEGE, OXFORD.  
*December, 1920.*



# CONTENTS

	PAGE
PREFACE . . . . .	v
ABBREVIATIONS . . . . .	ix

## I. SCULPTURE, ARCHITECTURAL FRAGMENTS AND OTHER ANTIQUITIES

INTRODUCTION . . . . .	1
I. THE PARTHENON . . . . .	1
§ 1. The Fragments and Figures from the Pediments of the Parthenon . . . . .	1
§ 2. Metopes and Metope Fragments . . . . .	5
§ 3. Slabs and Fragments of the Frieze . . . . .	9
II. THE SCULPTURES FROM THE BALUSTRADE OF THE TEMPLE OF ATHENA NIKE . . . . .	11
III. THE FRIEZE OF THE ERECHTHEIUM . . . . .	19
IV. VARIOUS SCULPTURES . . . . .	28
Chronology . . . . .	30
V. ARCHITECTURAL FRAGMENTS . . . . .	32
VI. INSCRIPTIONS . . . . .	35

CATALOGUE OF SCULPTURE, ARCHITECTURAL FRAG- MENTS AND OTHER ANTIQUITIES . . . . .	39
I. FRAGMENTS FROM THE PEDIMENTS OF THE PARTHENON . . . . .	39
II. REMAINS OF THE METOPES OF THE PARTHENON . . . . .	74
III. REMAINS OF THE FRIEZE OF THE PARTHENON . . . . .	101
IV. THE BALUSTRADE OF THE TEMPLE OF ATHENA NIKE . . . . .	139
V. REMAINS OF THE FRIEZE OF THE ERECHTHEIUM . . . . .	174
VI. VARIOUS SCULPTURES . . . . .	219
VII. VARIOUS FRAGMENTS OF UNCERTAIN ATTRIBUTION . . . . .	276
VIII. OBJECTS IN THE COURTYARD . . . . .	278
IX. ARCHITECTURAL FRAGMENTS . . . . .	286
X. PAINTED PINAX . . . . .	306
XI. FRAGMENTS FROM DECORATED PITHOI . . . . .	310

## II. TERRACOTTAS

	PAGE
INTRODUCTION . . . . .	317
I. HISTORY OF THE COLLECTION . . . . .	317
§ 1. Provenance . . . . .	317
§ 2. Previous publications . . . . .	320
II. CHRONOLOGICAL STUDY OF STYLE . . . . .	321
III. SUBJECTS AND MEANING . . . . .	329
IV. NOTES ON CLAY, COLOURING AND TECHNIQUE . . . . .	335
V. NOTES ON COSTUME . . . . .	339
PRINCIPAL WORKS CONSULTED . . . . .	343
CATALOGUE OF TERRACOTTAS . . . . .	345
I. HUMAN FIGURES . . . . .	345
§ 1. Various . . . . .	345
§ 2. Standing Figures without attributes . . . . .	349
§ 3. Seated Female Figures without attributes . . . . .	355
§ 4. Female Figures holding Birds . . . . .	370
§ 5. Female Figures holding Animals . . . . .	370
§ 6. Armed Female Figures . . . . .	372
§ 7. Helmeted Heads . . . . .	378
§ 8. Figures of Hydriophore or Kanephore type . . . . .	379
§ 9. Figures of the early years of the 5th century B.C., shewing varying degrees of Peloponnesian in- fluence . . . . .	382
§ 10. Figures and Heads of the middle and later part of the 5th century B.C. . . . .	384
§ 11. Figures of the Tanagra style . . . . .	387
II. PROTOMAI (MASKS). §§ 1—3 . . . . .	397
III. RELIEFS. §§ 1—5 . . . . .	414
IV. ARCHITECTURAL FRAGMENTS . . . . .	425
V. DOLIS . . . . .	426
VI. ANIMALS . . . . .	429
VII. MISCELLANEOUS OBJECTS . . . . .	432
GENERAL INDEX . . . . .	435
INDEX OF MUSEUM NUMBERS . . . . .	442

## ABBREVIATIONS

<i>A.D.</i>	<i>Antike Denkmäler, herausgegeben vom kaiserlichen deutschen archaeologischen Institut.</i> Berlin. From 1886.
<i>A.J.A.</i>	<i>American Journal of Archaeology.</i> New York.
<i>Annali</i>	<i>Annali dell' Istituto archeologico.</i> Rome.
<i>Arx Athenarum</i>	<i>Arx Athenarum a Pausania descripta.</i> O. Jahn and A. Michaelis. Bonn, 1901.
<i>Ath. Mitth.</i>	<i>Athenische Mittheilungen.</i> Athens.
<i>B.C.H.</i>	<i>Bulletin de Correspondance hellénique.</i> Paris.
<i>B.M. Parthenon</i>	<i>The Sculptures of the Parthenon</i> (British Museum publication). London, 1910.
<i>B.S.A.</i>	<i>Annual of the British School at Athens.</i> London.
Boissonas & Mansell	Plates by Messrs Boissonas and Mansell to Collignon's <i>Parthenon</i> . Paris, 1914.
Bötticher	<i>Die Akropolis von Athen.</i> A. Bötticher. Berlin, 1888.
<i>Bull. dell' Inst.</i>	<i>Bulletino dell' Istituto archeologico.</i> Rome.
<i>C.I.A.</i>	<i>Corpus Inscriptionum Atticarum.</i> Berlin.
<i>Cat. of Sculp.</i>	<i>Catalogue of Sculpture in the British Museum</i> (3 vols.). London, 1904.
Δελτίον	Δελτίον τῆς Ἀρχαιολογικῆς Ἑταιρείας. Athens.
Dittenberger	<i>Sylloge Inscriptionum Graecarum.</i> G. Dittenberger, 2nd edition (3 vols.). Leipzig, 1900.
Ἐφ. Ἀρχ.	Ἐφημερίς Ἀρχαιολογική. Athens.
Friederichs	<i>Bausteine zur Geschichte der griechischen und römischen Plastik.</i> C. Friederichs. Düsseldorf, 1868.
Friederichs-Wolters	<i>Die Gipsabgüsse antiker Bildwerke.</i> C. Friederichs. Neu bearbeitet von Paul Wolters. Berlin, 1885.
Furtwängler, <i>Masterpieces</i>	<i>Masterpieces of Greek Sculpture.</i> A. Furtwängler. English translation. London, 1895.
Gerhard, <i>Auserl. Vas.</i>	<i>Auserlesene griechische Vasenbilder.</i> E. Gerhard. Berlin, 1840-58.
<i>Jahrb.</i>	<i>Jahrbuch des k. deutschen archaeologischen Instituts.</i> Berlin.

- Jahreshefte* *Jahreshefte des österreichischen archäologischen Instituts in Wien.* Vienna.
- J.H.S.* *Journal of Hellenic Studies.* London.
- Κατάλογος *Κατάλογος τοῦ Μουσείου τῆς Ἀκροπόλεως Π. Καστριώτης.* Athens, 1895.
- Kekulé *Die Reliefs an der Balustrade der Athena Nike.* Stuttgart, 1881.
- Lebas & Waddington *Voyage Archéologique en Grèce et en Asie Mineure.* Paris, 1843 and 1844.
- Lepsius *Griechische Marmorstudien.* Berlin, 1890.
- Lölling, Κατάλογος *Κατάλογος τοῦ ἐν Ἀθήναις Ἐπιγραφικοῦ Μουσείου.* H. G. Lolling. Athens, 1899.
- Michaelis *Der Parthenon.* A. Michaelis. Leipzig, 1870.
- Michaelis, *Balustrade* *Die Balustrade des Tempels der Athena Nike zu Athen.* A. Michaelis. Leipzig, 1869.
- Milchhöfer *Die Museen Athens.* A. Milchhöfer. Athens, 1881.
- Μνημεῖα *Μνημεῖα τῆς Ἑλλάδος.* Athens, 1906.
- Overbeck *Geschichte der griechischen Plastik.* Overbeck. 4th edition. Leipzig, 1893.
- Parthenon Guide* *Guide to the Sculptures of the Parthenon.* London, 1908.
- Rangabé, *Antiq. Hell.* *Antiquités Helléniques ou Répertoire d'Inscriptions et d'autres antiquités.* A. R. Rangabé. (2 vols.) Athens, 1855.
- Reinach *Répertoire de Reliefs Grecs et Romains.* S. Reinach. (3 vols.) Paris, 1909.
- Rev. Arch.* *Revue Archéologique.* Paris.
- Ross, *Nike Apteros* *Der Tempel der Nike Apteros.* Ross, Schaubert and Hansen. Berlin, 1839.
- Schöne, *Gr. Rel.* *Griechischen Reliefs aus athenischen Sammlungen.* R. Schöne. Leipzig, 1872.
- Schrader *Archaische Marmor-Skulpturen im Akropolis-Museum zu Athen.* Schrader. Vienna, 1909.
- Sparta Catalogue* *Catalogue of the Sparta Museum.* M. N. Tod and A. J. B. Wace. Oxford, 1906.
- Sybel, *Katalog* *Katalog der Skulpturen zu Athen.* L. von Sybel. Marburg, 1881.
- Wiegand *Porosarchitektur.* T. Wiegand. Cassel, 1904.



I. SCULPTURE, ARCHITECTURAL  
FRAGMENTS AND OTHER  
ANTIQUITIES





# INTRODUCTION

## I. THE PARTHENON

### § 1. THE FRAGMENTS AND FIGURES FROM THE PEDIMENTS OF THE PARTHENON.

NONE of the fragments from the pediments of the Parthenon gives evidence as to the existence of figures or objects other than those which have been known from the drawings of Carrey or which have been inferred from technical and other evidence. There are, however, two fragments (Nos. 942, 942 *a*) which provide the only direct evidence there is for the representation of an olive-tree in the pedimental sculptures.

There are, further, four important fragments which prove the attitude of figures which Carrey saw in a more mutilated state or which had vanished by the time his drawings were made. All four were first published by Prandtl. The first ("no number" (*a*)<sup>1</sup>) fits on to the torso of Athena of the west pediment (now in the British Museum) and shews that her head was turned to the right and covered with an Attic helmet of a simple type and not of the type seen in some of the restorations of the pediments<sup>2</sup>. Two (Nos. 1215, 3295) belong to the missing figure of Zeus in the east pediment, and prove that the left arm was raised and held a spear or staff with the left hand, the himation falling over the left upper arm. The fourth (No. 934<sup>3</sup>) comes probably from the figure H<sup>4</sup> (Hephaestus or Prometheus) of the east pediment and shews that the right foot was in motion and raised upon a plinth.

Of these three figures only the Athena is figured in Carrey's drawings, and without a head.

Fragment No. 936 may possibly belong to the Athena figure of the west pediment, but it is uncertain.

<sup>1</sup> *B.M. Parthenon*, No. 17. See note 1 on p. 39 below.

<sup>2</sup> As for instance in the small restoration of the pediments in the glass cases in the Acropolis Museum.

<sup>3</sup> Not recorded in *B.M. Parthenon*.

<sup>4</sup> Torso D in the Acropolis Museum.

The fragments by which the Chariot groups of the west pediment are restored are dealt with below.

Out of so great a number of fragments only five others, besides the preceding fragments, can be definitely assigned to figures in the pediments; no new attributions or fittings can be found except in the case of No. 965. These five fragments are Nos. 808, 965, 1024, 1028 and one without a number (*b*)<sup>1</sup>. No. 1028 and "no number" (*b*) belong to the group of figures D, E, F, shewn in Carrey's drawing of the west pediment, representing perhaps Erysichthon and the daughters of Cecrops. No. 1024 belongs to the figure W of the west pediment, usually identified as Callirrhœ. No. 808 is assigned to the small figure of a boy in the group Q, R, S, of the west pediment, though it is uncertain with which figure it is to be associated, thus rendering the identification of the group a matter of doubt. No. 965, which fits on to another large fragment not hitherto recorded, clearly belongs to the sea monster figured in Carrey's drawing of the west pediment as O, and usually called Amphitrite.

Of the remaining fragments four (Nos. 935, 1174, 1218, 1223) are heads, all female. They are all, as far as one can judge, in the style of the Parthenon sculptures, though No. 1218 has been doubted. Unfortunately none can be placed.

There are six fragments of hands (Nos. 725, 726, 911, 946, 1213, 1214), all of a fairly small scale except No. 911 and all rather badly mutilated.

There are three fragments of feet (Nos. 943, 953, 1101). No. 943, from its weathering, probably comes from the left side of one of the pediments and may possibly belong to the figure H (?Hermes) of the west pediment, as the scale is suitable.

There is a series of seven fragments (Nos. 928, 930, 931, 932, 933, 1043 and 1086) from the sides of draped female figures, and a further group of six large fragments from male figures, of which three (Nos. 922, 948-1052, 1087-1184) are from figures of large scale and vigorously moving, and three (Nos. 926, 1105, 1124) from male figures of uncertain attitude. No. 1051 is another fragment in rather better condition than many and is perhaps from a female figure.

<sup>1</sup> *B.M. Parthenon*, No. 139.

The fragments of wings are very interesting. Many have not hitherto been recorded, and the subject has received very inadequate treatment in previous publications.

They fall into three groups which represent three distinct types of wings.

The first group<sup>1</sup> consists of fragments of a heavy elaborate wing or wings of yellow weathered Pentelic marble. The execution is conventional and the feathers are represented mainly by incisions, and are not worked either carefully or naturally. The group is only partially represented by casts in the British Museum and only No. 966 is published by Prandtl.

In the second group<sup>2</sup> is a large number of fragments of a wing or wings, very delicately worked and of fine bluish Pentelic marble. The uneven surfaces of the feathers are rendered by minute and careful undercutting, and they are remarkably vigorous and natural in style. Those fragments figured by Prandtl are assigned either to the figure N or to the figure G of the west pediment. The large fragment No. 3468<sup>3</sup> clearly belongs to the same series; it has, however, been held to be a rejected original of the wing of figure N of the west pediment, the final and satisfactory version of which is recognised in No. 966 of the first group<sup>4</sup>. But on a close comparison of the two wings it is certain that No. 3468 is the original wing, which may, because of its very delicate nature, have been broken in antiquity and replaced by a restoration, i.e. No. 966, and the other fragments of the first group, which, from their rather careless and conventional style, appear to be of a date considerably after the 5th century. The fact that, while No. 966 closely resembles No. 3468 in shape and in the position of the feathers, it is considerably thicker and stronger, strengthens the supposition that it is a restoration.

The fragments of the third group<sup>5</sup> belong to a wing of a smaller scale than and different nature from the wing or wings of the fragments of the second group. But they are of the

<sup>1</sup> Nos. 963, 966, 969, 1207, 1228.

<sup>2</sup> Nos. 177—178 a, 208, 1185, 1188, 3468, 3471, 3473—4, 3477—8, 3480, 3482, 3484—5 and nine other fragments. Only a small number of these are given by Prandtl, and none are represented by casts in the British Museum.

<sup>3</sup> Prandtl, *Ath. Mitth.* 1908, p. 8, fig. 3.

<sup>4</sup> *Ib.* fig. 2.

<sup>5</sup> Nos. 964, 967—8, 1186—7, 1267, 3472, 3483.



same fine bluish Pentelic marble and the style is similar. Prandtl assigns these fragments to a hovering figure of Victory in the middle of the east pediment.

Nos. 964 and 968 are given by Prandtl, and these two fragments, together with a third fragment, which he does not give (No. 3472), are represented in the British Museum by casts, which have been joined so as to make a large part of the middle of a wing extending to the right-hand edge. Fragment 1186 joins on to fragment 3472 and enlarges this reconstructed wing fragment as far as the left edge.

The large group of fifty fragments of horses is from the chariot groups of the west pediment and has thrown considerable light upon the arrangement of that pediment. Many fragments, judging from the way they are cut away at the back, can be allotted to one or other of the two teams that occupied the centre of the west pediment, and can be associated with large fragments from the bodies of horses which are at present outside the museum upon the Acropolis. Sauer<sup>1</sup> has attempted this reconstruction and gives a barrel of one horse and the forequarters of another to the team of Athena on the left, and two heads (Nos. 1001, 1002 (in red)), part of the barrel, the left rump ("no number" (*a*))<sup>2</sup>, and a right hind leg (No. 1003 (in red)) to the team of Poseidon.

There are altogether thirteen hoof fragments (Nos. 823, 839, 840, 841, 842, 843, 844, 845, 845 *a*, 847, 848, 854 *a*, 896). Of these five (Nos. 840, 843, 844, 847, 854 *a*) are turned to the right and cut away at the back and so can in all probability be assigned to the team of Athena. Two (Nos. 823, 841) can similarly be assigned to the team of Poseidon. Two other of the above fragments (Nos. 839, 848) are fixed to the basis or plinth, but cannot be allotted to either team. Two similar fragments (Nos. 842, 845) stand free. Four fragments (Nos. 827, 827 *a*, 830, 1097) are from the heads of horses but cannot be assigned to either team.

Only one of the chariot team fragments has not hitherto been recorded (No. 905).

None of the hitherto unrecorded pediment fragments is of first-rate importance, and there are no other new fittings be-

<sup>1</sup> *Ath. Mitth.* 1891, p. 74.

<sup>2</sup> *B.M. Parthenon*, fig. 41. See below, p. 46.

sides those of the wing fragments (964, 3472) and No. 965. The fittings already established from casts in the British Museum are the following: the head of Athena to its torso and the two parts of the torso of the boy, and 832-947, 842-837, 903 and a missing fragment, 948-1052, and the three parts of 1003 (in red).

All that can be inferred as to the style of the pediment sculptures from the fragments confirms the evidence afforded by the principal figures of the Elgin marbles<sup>1</sup>. There seems to have been little or no variation and the treatment of the drapery is invariably of superlative excellence. Drapery is seen at its best in fragments such as 923, 927 and 3295, and the delicate treatment of thin fabric over flesh surfaces is seen at its finest in Nos. 1233 and 1279. No new details of dress are seen, but Nos. 1023, 1274, 1307, 3118 and "no number" (*h*) shew varying treatment of folds, with a *glans* in the case of 1274, while the last fragment is from an ἀπόπτυγμα. Nos. 921, 1182 are fragments from the drapery of figures in rapid motion.

Of the larger fragments and torsos from the pediments the Acropolis Museum has six; these represent respectively on the east pediment the torsos of the charioteer (N) from the north angle and the figure H: and on the west pediment the torso of a figure between A and B, a fragment from the torso of Poseidon, the side of the seated figure T, and the torso of W.

There are also the two heads of horses from the north angle of the east pediment, which have been recently removed from their position.

## § 2. METOPES AND METOPE FRAGMENTS.

The fragments of the metopes are in a more unsatisfactory condition than the other fragments of the Parthenon; for the most part they are more badly shattered and in many cases the larger fragments have suffered defacement, deliberately done with what seems to have been a pick. Nos. 706, 708, 710, 1103, 1119 are conspicuous examples of such damage,

<sup>1</sup> The fragment shewn in *B.M. Parthenon* as No. 169 of the pediment fragment is probably the Erechtheium fragment No. 2627.

which can presumably be attributed to the Turks, if the evidence as to damage by the Turks given in the Parliamentary report upon the purchase of the Elgin marbles be correct.

For the most part the smaller fragments are of limbs of men, centaurs and horses, but very few fittings have been found. The following fittings, apart from fragments adjusted to metopes, have been made, in the first place from the casts in the British Museum:

730} 737} 738} 757} 762} 1081}  
752}, 787}, 802}, 767}, 907}, 1108}.

Another possible fitting appears in Nos. 761-777.

The weathering of many of the fragments has already, for the most part, been discussed in the *B.M. Parthenon*. Pronounced weathering, as in the case of No. 722, proves which way the figure faced. There are other cases of such weathering, which, since they are not so clearly visible from the casts, have not been noticed in the British Museum publication. Thus No. 714, from the weathering, faced the front and Nos. 889 and 737-787 to the right. Nos. 771, 901, 4557 are smaller fragments with pronounced weathering.

There are altogether in the Acropolis Museum twenty-three fragments which are derived from the centaur metopes, or from metopes upon which horses are figured. Of these Nos. 720, 727 are the heads of centaurs and can be definitely placed on metopes in the British Museum. No. 780 belongs to the metope XII of the south side (No. 705 in the Acropolis Museum). Nos. 796 and 3393, together with other fragments, belong to a reconstructed metope from the south side. Nos. 819 and 3896 can more or less definitely be assigned to certain metopes. The remainder cannot be placed<sup>1</sup>.

Metopes upon which are youthful male figures in vigorous action, or Lapiths, are represented by nineteen fragments. Of these, five are heads (Nos. 722, 728, 3244, 3319 and "no number" (d) (*B.M. Parthenon*, No. 259)). Two (Nos. 728, 3244) wear helmets. Ten are torsos (Nos. 708, 710, 712, 714, 715, 950, 1119, 2618, and two without numbers<sup>2</sup>). Four fragments

<sup>1</sup> Nos. 811 and 1095 are not recorded in *B.M. Parthenon*.

<sup>2</sup> Nos. 1069, 2618, 3244, and one of those without a number (a) are not recorded in the *B.M. Parthenon*.



(Nos. 796, 812, 826 and 1069) are parts of limbs, shields and drapery from similar metopes. Nine of the above fragments have been placed (Nos. 708, 712, 714, 715, 722, 796, 826, 3319 and one without a number<sup>1</sup>).

A large majority of the limb fragments of male figures, particularly those from limbs that are bent or moving or strained, can in all probability be assigned to the Lapith figures and to the human bodies of the centaurs.

There is a group of nine fragments, larger and in better preservation than most, of female figures. Of these, six<sup>2</sup> probably belong to the maidens of the Lapith and centaur groups and one (No. 780) definitely comes from a metope (see above). Three of these six fragments (Nos. 1309, 2176 and 3245) are heads, and the other three (Nos. 2330, 3513 and "no number" (c)) are parts of bodies. No. 1309 is a very beautiful head in the finest style of the metopes, shewing clearly the influence of works such as No. 699 (see vol. 1)<sup>3</sup>.

The remaining two fragments (Nos. 713, 3733) are not from the centaur and Lapith groups and have been definitely placed.

Six fragments of male bodies (Nos. 716, 1103, 1108-1081, 1113, 1125, 1126) come in all probability from the metopes of various subjects of the middle of the south side and perhaps from the east end of the north side. No. 1125 is a seated figure, Nos. 1113 and 1126 are standing and No. 716 is apparently striding. The remaining two are uncertain.

Six fragments are definitely from metopes other than those representing centaur and Lapith themes. Three of these (Nos. 1117, 1118, 1123) are attributed to definite metopes in the south side. The remaining three (Nos. 1104 and two without numbers (a) and (b)<sup>4</sup>) cannot be placed.

Of metopes that have not been completely broken up into fragments the Acropolis Museum has only four (Nos. 703, 705, 706, 710). The best of these is 705, which is in nearly as good condition as the metopes in the British Museum.

<sup>1</sup> *B.M. Parthenon*, 253.

<sup>2</sup> None are recorded in *B.M. Parthenon*.

<sup>3</sup> No. 2355 cannot be attributed to the metopes with absolute certainty, but it may perhaps be from the metopes of the east or west ends.

<sup>4</sup> *B.M. Parthenon*, Nos. 367, 368.

Of the remainder, the parts in high relief have in each case been destroyed, in the case of 706 deliberately. None of the fragments can be fitted to any of these metopes except to 705. Nos. 703, 705 come from the Lapith-Centaur groups of the south side; Nos. 706, 710 from the north side, No. 710 perhaps from the group representing centaur themes, No. 706 perhaps from the Iliupersis group.

The evidence of the style of the metope sculptures afforded by the metope remains in the Acropolis Museum is, naturally, not so clear as that of the metopes in the British Museum. The same diversity of style, however, is seen in the Acropolis fragments. The heads of the Lapiths and centaurs, for instance, shew a considerable variation in technique and in influence. No. 1309 has the same large eyes and small mouth as "no number" (*d*)<sup>1</sup>. No. 728, on the other hand, and to a certain extent Nos. 722 and 3319, seem to belong to an earlier and more severe tradition, in which the outlines are harder, the eyes smaller and the mouths larger.

The latter group seems to reflect the older school of Myron and the more severe type of Peloponnesian work. The former represents the Attic-Peloponnesian school directly under the influence of Pheidias. The resemblance of No. 1309 to No. 699 is a valuable piece of stylistic evidence.

This distinction of an earlier and more severe style and a later style, so plain in the British Museum metopes, is seen clearly in the case of the fragments in the varied treatment of the body muscles upon torsos and in the larger fragments of drapery. The treatment of the muscles on No. 715 and on "no number" (*c*)<sup>2</sup> is dry and archaic, while in the case of Nos. 714, 950, 1125 and 1126 the flesh surfaces and abdominal muscles are rendered with the utmost freedom.

The drapery of Nos. 716, 1104, 1108-1081, 1113 is similarly stiff and archaic, whereas in the case of fragments such as Nos. 812, 872, 1016, 1032, 1067, 1117, the style is almost identical with that of the pedimental drapery and fragments.

Of Nos. 703, 705, 706, 710, No. 705 alone is well enough preserved to permit of judgment as to style. The awkwardness of the girl's attitude and the lack of poise in the com-

<sup>1</sup> *B.M. Parthenon*, No. 259.

<sup>2</sup> *Ib.*, No. 253.

position, together with the heavy treatment of the drapery, assign it at once to the earlier tradition.

NOTE. There are fifteen original metope fragments in the British Museum.

The following fragments recorded in *B.M. Parthenon* in the list of metope fragments must be definitely rejected as not being from the metopes: Nos. 362 (1164), 372 (1142), 380 (1096), 381 (1178) and probably 280 (798).

### § 3. SLABS AND FRAGMENTS OF THE FRIEZE.

The majority of the fragments have been identified and casts of them inserted in the blank spaces or joined to broken slabs in the British Museum. There remains, however, a number of fragments which, owing to the complete destruction of the slabs to which they belong or to other causes, cannot be placed or can at best only be conjecturally assigned to slabs. The arrangement of the fragments here, therefore, will follow the arrangement already made in the *B.M. Parthenon*, according to the arrangement of the frieze in the British Museum. The fragments will thus fall into two main classes—those which have been definitely identified and of which casts, made from them at Athens, have been inserted in the frieze at the British Museum, and those which cannot definitely be identified or which are the only remaining parts of missing slabs, and the casts of which consequently remain in the magazines of the British Museum. There remains a third class, consisting of a few fragments, which have not hitherto been recorded and are dealt with here for the first time. Most of the fragments of all three classes were found after the removal of the frieze slabs of the Elgin collection to England.

Of the fragments of the first class little remains to be said. Twenty-eight belong to the north side of the frieze, eleven to the south side, twelve to the east and two to the west. As the north side has suffered more damage than any of the other sides it is natural that a majority of the fragments should belong to it.

The west side is for the most part intact upon the west



front of the Parthenon and has not been severely damaged; it is hardly surprising therefore that no more than two fragments can be assigned to it. A third fragment from this side (see p. 139) has recently been joined to its slab on the Parthenon. The south and east sides have only suffered a moderate amount of damage and the number of fragments derived from the slabs on these sides is naturally not very large.

There is one group of fragments (Nos. 1068, 1116, 1139, 1141, 1153, 1159, 1160, 1163, 1232, 1273, and one without a number (*b*)) which are the only remains of slab III of the north side. In no other instance have so many fragments been joined together.

In the case of slab IX of the north side (see No. 876) a number of fragments, which fit together at the base, give the lower part of the slab. Only one of these fragments has been recorded previously.

One fragment from the east side (see No. 855) is peculiarly interesting both from its artistic merit and from the fact that it is an example of the vicissitudes which parts of the frieze have undergone.

Of the fragments of which casts have not been incorporated in the frieze at the British Museum, four can be definitely placed, ten conjecturally and fourteen cannot be placed at all. No. 1044 is the most important as it fits on to the slab from the north side recently found by Heberdey. Nos. 1063-1260 and 1137 are the only remaining parts of slab VII of the north side; No. 1155 similarly is all that is left of slab XXXII of the south side. Nos. 1198, 1222, 1835 and 2960 are heads, and 1198 and 1835 have been conjecturally placed. Of the fragments which cannot be placed none are of first-rate importance, and No. 1148 can probably be rejected as not belonging to the frieze.

There are only eight fragments which can be assigned to the frieze, which have not hitherto been recorded. Of these one only can be incorporated, No. 1265, a valuable addition to the deity group of the east side, thus assigned in 1920. One other, No. 3342, can be assigned with probability to the maidens of the east side. Of the others (Nos. 772, 1164, 1212, 1272, 4589 and 4859), one (No. 1272) is doubtful and the remainder too damaged to allow of any certain attribution.

The Acropolis Museum has what are, perhaps, better examples of complete slabs of the frieze than any in the British Museum, though not better as regards surface preservation than the slab in the Louvre. Out of a total of twenty-five slabs, or important fragments set up as slabs, sixteen (Nos. 857—865, 871, 872, 874—876 and A and B<sup>1</sup>) come from the north side and, according to the numbering in the British Museum, represent slabs II, IV, VI, VIII, IX, X, XI, XIII, XV, XVI\*, XVII, XIX, XXII, XXIX, XXX, XXXI. Five come from the south side (Nos. 866—870), representing slabs XIV, XVI, XVII, XVIII, XX, and three (Nos. 855, 856 and the unnumbered slab next to No. 876) from the east side, representing slabs II, V and VI.

No. 855 is merely a fragment and has been referred to above. No. 856, however, is without doubt one of the finest and most important of the slabs; these two together with other parts of the centre of the east side of the frieze in the Louvre and British Museum owe their fine preservation to the fact that they were removed at an early date to make room for an apse which was built when the Parthenon was converted into a church soon after 430 A.D.

No. 859, a peculiarly fine fragment, is important because of its relation to No. 1326, a later relief.

The reconstructed slab A recently identified by Heberdey is, unfortunately, in a very bad state of preservation, and its place in the frieze cannot be fixed with certainty. It belongs to the north side, and appears to correspond with Carrey's drawing of slab XV. This slab, together with slab 866, the lower half of No. 876, are the most recent additions, of a large size, to the frieze.

## II. THE SCULPTURES FROM THE BALUSTRADE OF THE TEMPLE OF ATHENA NIKE

A consideration of the sculptures of the balustrade of the temple of Athena Nike or Nike Apteros, which are now in the Acropolis Museum, involves a consideration of the date and characteristics of the temple itself.

<sup>1</sup> See pp. 101—2.

On architectural grounds it is certain that the temple was not in existence before the building of the Propylaea, though, as Wolters believes, the bastion upon which the temple stands could have existed before the Propylaea was begun in 437. The building of the Propylaea however ceased soon after the commencement of the Peloponnesian war, and probably within a year or so of the fall of Pericles. Architecturally and from the point of view of the plans of Pericles for the adornment of the Parthenon, the little Nike temple was an undesirable addition. Much more than must it have been opposed to the ideas of Mnesicles, the architect of the Propylaea.

It seems natural therefore to attribute the building of it to a party and to a wave of party feeling hostile to Pericles and his ideals. In particular the people responsible for the curtailment of the plans of Mnesicles and the abridgment of the south wing of the Propylaea can be identified with this anti-Periclean party.

Prof. Furtwängler identifies this party with the revived religious conservatism of Nikias which was the prevailing power in the latter half of the first decade of the war. He therefore suggests the period about the year 425 for the erection of the temple and attributes it to Nikias and Demosthenes, who would have erected it to commemorate their prosperous campaign of 426—425 and the great success of Demosthenes in the Amphilochian war. He confirms this by the evidence of an inscription.

So far the dating of the temple is largely *a priori*. But Furtwängler shews from internal evidence also that the date is probably correct. Thus the architectural detail of the temple is of a transitional period midway between the severity of the Parthenon and the elaborate Ionic fulness of the Erechtheum decoration. Some of the ornaments, for instance, on the Nike temple are painted, while on the Erechtheum they are plastic. Further, the *akanthos* and flower sprays of the Erechtheum are unknown on the Nike temple, where the only ornament is the palmette and lotos.

As therefore the building of the Propylaea ceased about 429, while that of the Erechtheum began about 421, the date of 425 is a suitable one to which the building of the Nike temple can be assigned. A detailed examination of the



sculptural remains will shew whether we can agree with this conclusion from the purely artistic point of view.

The first thing, however, to be noted before drawing any inferences as to the sculpture is that the frieze of the temple and the sculptural slabs of the balustrade are vastly different in style, treatment and subject. On the whole the frieze resembles the frieze from the temple at Phigaleia, and in some respects resembles also the frieze of the Erechtheium, while it has been suggested<sup>1</sup> that the standing goddesses of the east frieze in particular closely resemble figures from the Erechtheium frieze.

The balustrade figures are, it is clear, widely divergent from the type seen in the Erechtheium sculptures, and in fact are for all practical purposes a completely new conception of relief sculpture. Furtwängler, who sees the hand of Kallimachos *κατατεξιτέχνος* in the refined Ionic tendencies of the Erechtheium, assigns tentatively the balustrade of the Nike temple also to his hand, mainly on the ground of the great subtlety of the work and the full spirit of Ionic sculpture which is seen in it. But if Kallimachos is responsible for much of the Erechtheium, and if the Erechtheium sculptures, and to a limited extent the architecture as well, resemble rather the frieze and decoration of the Nike temple, then it would be wiser to assign the frieze and not the balustrade to Kallimachos. The great divergence of style between the frieze and the balustrade, and the fact that the latter was not an integral part of the architecture of the temple, suggests in a marked way that the balustrade is not contemporary with the main structure, and consequently with the frieze. How many years elapsed between the completion of the temple and the completion of the balustrade it is impossible to say. But since there is reason for associating the name of Kallimachos with the frieze and consequently with the main structure of the Nike temple, and since the temple was begun about the year 425, while in 421 or thereabouts Kallimachos was working on the Erechtheium, it seems safer to assign the balustrade sculptures to a period after 421. From the point of view of style this conclusion receives ample justification. The Nike temple frieze and ornamentation, as we have seen, is earlier in date, but at the same time not widely different from the frieze

<sup>1</sup> Furtwängler, *Masterpieces*, p. 450, and A. H. Smith, *Cat. of Sculp.* i. p. 241.

and ornamentation of the Erechtheium. The latter seem a development from the former. Both represent a wave of Ionic tendencies which makes its appearance at this period. In the Nike temple one sees a greater proportion of Attic severity. While there is great restraint in the sculptures of the Erechtheium there is greater freedom and boldness in the architectural ornamentation. In the interval between the planning and execution of the two buildings there seems no room for the pure Ionic character of the balustrade sculptures. They belong much more to Ionic tradition exemplified by the Nereid monument and the Gjölbaschi reliefs. Since, therefore, the latter sculptures are assigned to the close of the 5th or beginning of the 4th century we cannot assign the Nike balustrade to a date before the last decade of the 5th century. Since in addition we know from the frieze inscription that the frieze of the Erechtheium was only being completed in 409—8, the year 408 is a fairly certain *terminus post quem*. The *terminus ante quem* must remain a matter of uncertainty. It can be said fairly definitely, however, that the Nereid monument and the Gjölbaschi reliefs are of a date subsequent to the balustrade, and that the traces of 4th century tendencies which are clearly seen in these sculptures are barely indicated in the balustrade of the Nike temple<sup>1</sup>.

The Nike temple itself was standing uninjured until the end of the 17th century. It was seen by travellers in 1676. In 1685, however, it was demolished by the Turks and made into a bastion. In 1835 this bastion was taken down and the fragments of the temple reconstructed. Naturally the sculptures had suffered severely. Some of the frieze slabs had been removed by Lord Elgin before the reconstruction. All the balustrade slabs had fallen and the majority perished.

A large number of fragments, however, was found in 1835 by Ross, Schaubert and Hansen during their excavations. In 1852 Beulé, during his excavations round the Propylaea, turned up other fragments. In 1877, during excavations of the Greek Archaeological Society on the south slopes of the Acropolis, other fragments came to light. A few additional fragments were found in 1880. Finally in 1893 Mr Yorke found three small fragments in the debris at the foot of the temple.

<sup>1</sup> See Smith, *Cat. of Sculp.* i. p. 247.

All these fragments and partially complete slabs have been set up in the Acropolis Museum in plaster backings of the same dimensions and shape as the complete slabs.

The balustrade consisted of slabs of fine white Pentelic marble about .23 m. in thickness and 1.06 m. in height. They varied in breadth, but probably averaged about 1.5 m. These slabs ran all the way round the west and south sides of the Nike bastion and along the north edge of the containing-wall by the steps leading up to the Propylaea. The slabs along this wall would consequently run in line with the western projection of the Propylaea, and so would meet the row of slabs on the west side of the bastion at an obtuse angle. The remainder of the balustrade similarly follows the alignment of the Nike temple and not that of the Propylaea.

At a point on a level with the entrance to the temple, but in alignment with the Propylaea, a small flight of steps leads up through the containing wall to the bastion terrace. The west side of this entrance was faced with the slabs of the balustrade continuing from the north front at right angles. These slabs, however, only extended for about two metres.

On the south side a corresponding angle was made by a short span of about three metres facing the east, but in alignment with the bastion.

The temple was thus almost enclosed by the balustrade.

Along the west front the cornice of the bastion is separated from the lower step of the temple by a smaller step or ledge. The slabs, therefore, which were fixed on this side had to be cut away at the back so as to fit on to these steps. All fragments, therefore, which are so cut away can be definitely assigned to the west side. Fragments can only be conjecturally assigned to the other sides.

The slabs themselves were clamped together and supported by a bronze railing which ran along the top. The holes for this railing can be seen on the top of the slabs.

There remain parts of twenty-eight slabs and twelve or thirteen fragments from other slabs.

The first important publication of the remains of the balustrade slabs was that of Michaelis in the *Archaeologische Zeitung* for 1862, in which fifteen fragments were dealt with. In 1881 Kekulé published his work, in which forty fragments were



noted. His drawings, however, are not reliable and his restorations of the slabs for the most part wholly unconvincing. Since Kekulé's publication there has been no treatment of the sculptures as a whole except for the somewhat general treatment accorded to them in histories of sculpture and text-books. Nos. 3 and 22 are not published by Kekulé. Fragments Nos. 990, 1000 and 4838 are given here for the first time.

The subject of the balustrade slabs appears to have been a series of actions in each of which one or more winged Nikes figured, with two seated figures of Athena as the centres of interest. In each case the action is peaceful and has to do with the functions of a Nike. Thus we have a Nike fixing a trophy occurring on at least three slabs; Nikes holding in a sacrificial heifer on two slabs; Nikes merely moving or pausing, as for instance in the case of the famous "Sandal-binder."

It has been suggested that the reliefs of the balustrade were complementary to the sculpture of the frieze, in which reference is seen to battles in the Persian war. There seems, however, no ground whatever either for the suggested hypothesis or for any such interpretation. The symbolism of the reliefs is of the vaguest kind and no special references can be read into these groupings of Nike figures.

Of the two seated figures of Athena Nike one (No. 28) was on the west front, probably in the middle; the other (No. 1) was perhaps on the southern projection of the north side, facing people as they came up the narrow staircase. It has been suggested that there was a third Athena Nike figure which was similarly placed on the northern projection of the south side. Fragment 986 is identified as a part of this missing figure.

The title of "Wingless Victory" quoted by Pausanias is in a sense a misnomer. But it applied, of course, to the cultus statue of the temple. This statue, presumably wingless, we are told, was a *ξόανον*. This is frequently pointed to as evidence for the early date of the temple. But, as Furtwängler shews<sup>1</sup>, there is ample evidence to prove that the word *ξόανον* was used at quite a late date in reference to akrolithic statues.

The name thus given to the temple may have originated before the erection of the balustrade, the sculptures of which harmonise so ill with such a title.

<sup>1</sup> *Masterpieces*, p. 444, N. 9.



The style of the sculptures, as has already been mentioned, belongs to the full Ionic tradition which appears to have flourished at the end of the 5th century. At the same time there are traces of lingering Phidian influence. Thus the seated Athena figures recall the Parthenon frieze.

The treatment of different slabs varies in detail so largely that it seems almost impossible to attribute all the extant sculptures to the same hand. As far as any inferences can be drawn from the evidence of style, there appear to have been at least two artists and probably more working on the balustrade. The slabs fall into two groups, each of which denotes a distinct artist. Into the first group fall all those fragments which shew vigorous drapery and quickly moving figures, such as Nos. 8, 10, 15, 24. The artist of these slabs seems for the most part to have favoured the cross-band over a thin chiton. To the other group belong the graceful Nike figures seen in Nos. 2, 6, 9 and 12. The artist of these slabs was best at thin drapery hanging quietly; the suppleness of the figures and their marvellously light poise mark his work as of supreme perfection. The attitude and the drapery of Nos. 2, 9 and 12 are unsurpassed in any sculpture. A minor peculiarity of this artist's work seems to be the care with which the folds of drapery above the knee are rendered. In each case the folds are the same, while on figures in similar positions on other slabs, such as Nos. 3, 10 and 11, the same folds do not occur.

Perhaps a third hand may be detected in the slabs which give standing figures with the drapery hanging in many straight folds—e.g. Nos. 7, 22, 25 and perhaps No. 4.

One noteworthy peculiarity is the crinkly edge to the himations which is seen on Nos. 1, 3, 11, 12, 21 and 24. Exactly the same technique is seen in various forms on slabs of the Parthenon frieze; it would be interesting to trace the same hands, or at least the same detailed conventions, in both buildings. The matter, however, must remain one of conjecture.

The variety of attitude and treatment of the figures is paralleled by the variety in garments. Thus the chitons are sometimes sleeveless, sometimes with sleeves. Some of the sleeveless chitons have an overfall, and are either girt over the overfall as in Nos. 6, 7, 10, 25 or are girt under the overfall as in Nos. 8 and 11 *b*. Others have no overfall and are either

girt as in Nos. 11 *a*, 15, 24, 27, or ungirt as in No. 2. The chitons with sleeves are ungirt—e.g. Nos. 9, 12, 13.

This great variety in subject and treatment is not seen on any other sculptured buildings of the second half of the 5th century. It seems a safe inference, therefore, that we have in the Nike temple sculptures what is, perhaps, the earliest work of the Attic-Ionic school of the transitional period.

One slab (No. 27) from the balustrade, however, demands special attention. It represents a Nike kneeling upon her left leg. The general conception is quite in the style of the balustrade sculptures but the actual execution is remarkably different. From certain details, such as the cutting of folds of drapery and of the cross-band over the breasts, one gets the impression that it is a reproduction and not an original slab. In another case (No. 19) there are reasons for believing that a restoration has been made on one of the slabs in antiquity. In the case of No. 27, therefore, it is reasonable to suggest that we have a restoration—perhaps of Roman date—of one of the slabs of the balustrade.

While the Nike temple sculptures as a whole owe but little to previous work their influence on subsequent artists has been very great. Works such as the Sandal-binder (No. 12) are due to an inspiration almost entirely independent of other work. This particular sculpture, however, has prompted a sculptor—probably of the Neo-Attic school—to a remarkably close imitation, which is too different in conception to be a copy and yet too close to the original to be a mere development of the Nike temple ideas.

Since the Nereid monument and Gjölbaschi sculptures are later in date than those of the Nike temple, it seems reasonable to attribute the element of reserve and restraint in the former to certain Attic influences which must in a sense have been exchanged for the Ionic influences which came to Athens. The whole Ionic revival, in fact, was largely a reaction of the one school upon the other. The development of this revival, particularly upon the lines of the Nike balustrade, is seen in a series of very fine Nikes at Delphi<sup>1</sup>, where the drapery is related both to that of the youthful Nikes of the Erechtheium frieze and to that of the Balustrade Nikes. The pedimental

<sup>1</sup> See p. 25, n. 3.

sculptures from Epidaurus shew a further development of the same tendencies; figures such as the Amazon on horseback<sup>1</sup> might be almost by the same hand as was responsible for slab No. 15 of the balustrade.

### III. THE FRIEZE OF THE ERECHTHEIUM

The fragments from the frieze of the Erechtheium are, unfortunately, in a more damaged state than any of the fragments from other buildings on the Acropolis. Nevertheless, the 110 fragments that remain are enough to give a fairly clear idea both of the subject and treatment of the frieze and of the technical innovations in sculpture which the frieze introduced.

All the fragments were found after 1834—1835 when Ross and others first began to dig systematically upon the Acropolis. A number of the larger fragments appear to have been found actually in those years, the rest accumulated gradually as the Acropolis was excavated. But since many of the fragments remained unidentified for some time and few of them were in sufficiently good preservation to attract attention, the various dates and places of their discovery were not recorded. Five fragments are known to have turned up in 1876, but the majority were already found before that date. Four fragments have recently been identified and placed with the other frieze fragments. One small fragment was found in 1914 during the clearing of the west end of the Erechtheium undertaken by the American School.

Where most of the fragments were discovered is not known, but in all probability they were found in the immediate vicinity of the building, and a few fragments are known to have been excavated from the ground in front of the North Portico<sup>2</sup>.

The first publication of the fragments was in 1837 when a list of a few of the larger fragments and a number of illustrations appeared in the *Ἐφημερίς*. Most of those published in the *Ἐφημερίς*, together with a few others, were published

<sup>1</sup> Kavvadias, *Fouilles d'Epidaure*, vol. i. pl. II. No. 1.

<sup>2</sup> I am indebted to Miss W. Lamb for calling my attention to a fragment now in the Fitzwilliam Museum, Cambridge, brought from the Acropolis in 1841. It clearly belongs to the frieze of the Erechtheium and shews the lower part from the knees downwards of a standing draped figure.



again by Stephani in 1843 in the *Annali*, and in 1855 there was a brief record of all the fragments hitherto identified given by Rangabé in his *Antiquités Helléniques*. All the illustrations, however, to these publications were quite unreliable. The first attempt at an exhaustive treatment of the frieze was the publication by Richard Schöne in 1872 of fifty-eight fragments in his *Griechische Reliefs*. In 1881 Sybel in his Catalogue made a list of all the fragments of the frieze, the total being sixty-one. All the fragments published by Schöne, together with a large number of other fragments, making a total of ninety-four, were ultimately published by Pallat in the *Antike Denkmäler* for 1895—1898. A further close analysis of all these fragments and a full treatment of four additional fragments was contributed by Pallat to the *American Journal of Archaeology* for 1912.

From the ruins of the Erechtheum itself and from the fragments of the frieze sculptures it is seen that the frieze consisted of long blocks of blue-grey Eleusinian marble varying in length from about 1·20 metres to 2·60, and about ·68 m. in height. The sculptures were worked separately in white Pentelic marble and fixed on to the blocks of grey marble by dowels, while they were fixed at the base with metal pins to a small projecting ledge of white Pentelic marble which runs along and above the architrave. The sculptures are almost all cut in very high relief, but always with the back tooled smooth to fit closely to the background and with dowel holes in some part of this smooth surface. These dowel holes were cut with the drill: the smooth backs of the figures vary considerably, being finished sometimes to a finely smoothed surface, while sometimes they are left comparatively rough. The relief, however, varies considerably; in some, such as Nos. 1239, 2830, it is low; in others, like No. 1235, the depth is very great. The average, however, is about ·11 m. The marble from which the frieze sculptures are cut is a very coarse-grained Pentelic marble, closely resembling Parian. Milchhöfer was led to believe that it actually was Parian<sup>1</sup>. Lepsius, however, whose opinion can be relied upon, definitely calls it "körnig Pentelic." A similar coarse Pentelic marble

<sup>1</sup> *Museen Athens*, p. 59, "aus grobkörnigen parischen Marmor." He makes the same mistake in the case of No. 1341.



was used for the large statue No. 1358, and it is seen also most clearly in Nos. 284, 1246 of the frieze fragments.

The metal pins and pin holes at the base of the figures have been held by Pallat to be modern, inserted in the fragments in order to exhibit them. Mr Hill, Director of the American School, believes these pins to be ancient, because some appear, judging from the state of preservation they are in, to have been fixed to the sculptures when they were executed, while in other cases pins are affixed to fragments far too insignificant for exhibition. In the case of No. 1289, however, which cannot be included among the frieze fragments, a pin precisely similar to those from the frieze fragments is fixed in the base, thus suggesting that these pins were fixed on to various sculptural remains in recent times. But not much importance need be attached to this case and Mr Hill's opinion is almost certainly correct.

Most of the figures on the frieze were worked separately and the majority are standing. In no case are more than two human or divine figures shewn together and the whole frieze was, in all probability, divided up into groups or episodes in which only a few figures appeared.

Very few of the fragments are well preserved, and most of them have been badly weathered as well as mutilated. No. 284 is the only fragment which preserves its original surface. Many of the fragments of female figures, particularly the series of Nike figures, have been fractured in the same way, which seems rather hard to explain. In two cases (Nos. 1198, 1229) the figures seem to have been mended in antiquity. The bad preservation of the fragments is, in all probability, due to the fact that they would without much difficulty become detached from their places on the frieze. It is known that as early as 406 B.C. (about two years only after its completion) the Erechtheum suffered severely from fire, and the various purposes to which it was put in later years would easily account for much of the damage which the frieze has suffered. The fact that lead was largely used in the fixture of the figures to the background suggests that the fire of 406 may have loosened many of them and it seems likely that a large number fell off at an early date. Unfortunately we have no record of what was the latest date at which the figures were *in situ*.

The fragments fall into two groups distinguished by the variations in scale. The larger figures are assigned to the North Porch of the Erechtheum; their original height was about 65 m. and, according to Pallat, there are preserved altogether fragments of some forty-eight figures and three galloping teams of the large scale. Most of these are shewn on plates xxxi and xxxii of *Antike Denkmäler*. The remainder are assigned by Pallat to various places on the frieze of the cella and the east front, suggested mainly by correspondences between the dowel holes of the figures and of the background slabs.

The subject which was the main theme of the frieze sculptures has been variously interpreted. Earlier writers, however, were in possession of so imperfect evidence that their opinions are for the most part of little value. In many cases they based their theories upon the evidence of fragments which have since been rejected from the frieze and which, before the frieze was subjected to a serious examination, were given a spurious importance. Thus one view was that the whole frieze represented *genre* subjects, in which Athenian domestic scenes figured. Another was that legends of old Athens—mainly of the Erichthonios cycle—occupied the whole of the frieze.

The most cursory examination of the fragments, however, shews clearly that there was a large number of divinities, mostly in restful positions as though they were spectators, and that there was a large number of other figures—some in vigorous action—who appear to be mortals: there are also a few figures who appear to represent semi-divine and mythological characters. Nowhere, however, is it possible to detect any traces of unity of subject in the frieze; it seems to have been divided up into groups, with a group of deities as the culminating point of interest, as on the Parthenon frieze and Nike Temple Balustrade. The conclusion, therefore, as to the general nature of the subject of the frieze, seems to be, as Robert and Pallat suggested, that it represented a cycle of myths with the deity group mentioned above as the centre of interest. Divinities and mortals might appear together in most of the groups, but, as has been already said, none of the groups would contain many characters.

There are sixteen groups which almost certainly represent divinities<sup>1</sup>, and six which Pallat identifies as Horae<sup>2</sup>. There are on the whole more female figures preserved than male, but there are about nine fragments of male figures, which were probably spectators of the various events<sup>3</sup>. Two of these (Nos. 1229, 1235) probably stood by their horses; two others (Nos. 1195, 1275) were probably divine spectators.

The fragments which Pallat attributes to the North Porch fall into the following groups. There are three dancing women<sup>4</sup>, nine running figures<sup>5</sup> and five female figures in action<sup>6</sup>. On the west side of the porch he places the fragments of horses and chariot groups<sup>7</sup>, the subject probably being a race of four-horse chariot teams. The subject of the east and north sides would then in all probability be scenes relating to legends of Erichthonios, who was reputed to have been the first to harness a team of four horses<sup>8</sup> and to have founded the chariot races of the Panathenaia. Robert suggested a similar connection with Eumolpos legends for these chariot and horse fragments. If, however, Pallat's suggestion as to the subject of the chariot groups is adopted, the three dancing figures of girls might be identified as Pandrosos, Agraule and Herse, the daughters of Cecrops.

Beyond these groups, however, no very definite identifications of episodes or of parts of the frieze can be suggested. The identification of single fragments must, necessarily, be a matter of great uncertainty. Single figures can only be given names in cases where attributes or attitudes are such as to exclude alternative identifications. Unfortunately none of the fragments fulfils these conditions. Identifications of a few, however, may be tentatively suggested. In most cases this has been done below in the discussion of each fragment. The suggested identification of Aphrodite for No. 1077, of Athena for No. 1239, and of a figure from an Iliupersis

<sup>1</sup> Nos. 1071, 1075, 1076, 1077, 1078, 1198, 1204, (1245-2819), 1251, 1281, 1287, 1293, 1297, 2820, 2821, 2829.

<sup>2</sup> Nos. 1198, 1206, 1216, 1217, 1251, 2844.

<sup>3</sup> Nos. 1073, 1195, 1200, 1229, 1235, 1248, 1275, 1299, 2836.

<sup>4</sup> Nos. 1074, 1286, 1300.

<sup>5</sup> Nos. 1202, 1209, 1249, 1250, 1290, 1291, 1294, 2825, 2843.

<sup>6</sup> Nos. 1201, 1284, 1288, 2832, and "no number" (a).

<sup>7</sup> Nos. 1235, 1236 b, 1280, 1282, 2839.

<sup>8</sup> See the *Marmor Parium*, l. 18.



episode for No. 2836 are among the most interesting. A further possible identification can be made in the case of Nos. 1197, 1229. These fragments represent two youthful nude male figures, each standing with the arms raised. The correspondence of the two figures and their attitude suggest the subject of Harmodius and Aristogeiton which might well have figured on the frieze which had already so many subjects from Athenian legend.

"No number" (a), Nos. 1073, 1076 and 2819, provide problems in identification which are of great interest. No. 2825 is a very fine example of a winged Nike<sup>1</sup>, a type which seems to have figured largely in contemporary sculpture and in the Erechtheum frieze in particular.

In regard to the style and technique of the frieze fragments only the broadest generalisations can be made, because the damaged condition of the surfaces of the fragments limits comparison with other works to the attitude and general treatment. Only two heads are extant—namely that joined on to the kneeling figure in the group (No. 1073) and a female head ("no number" (b)). In neither case can the features be distinguished with any degree of clearness. The drapery, however, is well preserved on several fragments. It is seen at its best, perhaps, on "no number" (a), where the long folds of the himation are finely finished. The drill has been used judiciously and undercutting is not excessive. The quiet heavy folds of this drapery contrast well with the disarranged drapery of the moving figures. In the case of Nos. 284 and 2825 the thin transparent chiton is worked with consummate skill, equal to the best work of the Parthenon. In the case of No. 1071 the garments are not so successfully rendered, especially over the breasts. Other examples of the delicate rendering of drapery are Nos. 1241, 2819, 2843, and the general nature of the style of the Erechtheum sculptures is seen in the series 1072—1075 and 1077. The large number of girlish figures moving rapidly to the right or left and clad in light sleeveless chitons which are in most cases pinned over the shoulders and blown loosely across the breasts seem to belong to a tradition which formed a little after the middle of the 5th century. Derived indirectly from the pedimental

<sup>1</sup> It is not described as winged in previous publications.



sculptures of the Parthenon<sup>1</sup>, and in particular from figures such as the Iris of the east pediment, this tradition seems to have found its best expression in the hands of Attic artists. The series of these girlish Nike figures from the Erechtheum<sup>2</sup> finds a very close parallel in a group of figures of nearly the same scale and of exactly the same treatment from the Tholos at Delphi, which are executed presumably by Attic artists<sup>3</sup>. No. 1310 (see p. 221) appears to be a later work derived from the Erechtheum tradition, but the treatment of the drapery is inferior. The heavy hanging drapery of Nos. 1234 and "no number" (*a*), on the other hand, adheres closely to the Parthenon tradition and finds an almost exact counterpart in the drapery of the seated figures of the east pediment.

The horses of the chariot groups, however, in treatment shew a complete severance from the Parthenon style and form a more or less isolated tradition which does not appear to have any echoes in subsequent art, except in the case of the frieze of the Nike temple. Horses in very high relief and on a very small scale seldom appear in later Greek sculpture because such treatment is not very satisfactory and the chariot groups of the North Porch do not seem, from what remains of them, to have been very successful. It is clear that the horses of the Parthenon frieze are in no way related to those of the Erechtheum frieze. The horses of the Nike temple frieze slabs are the only instance of a really close parallel; on the assumption that the Nike temple frieze was executed about five years before the Erechtheum was begun, this parallel is understandable.

The frieze inscription proves without any doubt that several artists worked on the frieze, and it is tempting to try to trace different hands in the extant sculptures. The preservation of the fragments, however, render this almost impossible. Nos. 284 and 2825 are perhaps by the same hand, and many of the other Nike figure fragments may also be assigned to this artist, but little definite evidence of individual styles can be found. The folds of drapery in Nos. 1072, 1073, 1238

<sup>1</sup> The small replicas of the pediment sculptures found at Eleusis (Nos. 200—203 in the National Museum) are of the same scale as the Erechtheum frieze fragments and form a direct link between the two buildings.

<sup>2</sup> Nos. 284, 1202, 1245, 1249, 1250, 1290, 2825, 2842, 2844.

<sup>3</sup> See Nos. 3398, 4312, 4314, 4352, 4404 and 4484 in the Delphi Museum.

suggest a common origin and Nos. 1234 and "no number" (a) may possibly be by the same artist. But, as in the case of the Parthenon, the aim of all the artists was to evolve a common style, individual differences appearing only in chance varieties of detail.

In general the style of the Erechtheium frieze may be said to follow the Parthenon sculptures in essential points and to have evolved new variations to suit the different limitations which the technical nature of the frieze and of the Erechtheium created. The subjects of the frieze groups were more quiet than those of the metopes and frieze of the Parthenon, and the figures consequently shew a greater degree of restfulness, amounting at times almost to severity. The style throughout is similar to that of the Caryatids. There is much more restraint in the treatment of the drapery than on the balustrade of the Nike temple, and there is no trace whatever of any deliberate straining after effect. The Parthenon was the outcome of deep political and civic ambition; the Nike temple originated probably in patriotic feeling; the Erechtheium was essentially the centre of all that was to be revered and respected in Athenian religion; it was the new house of the oldest Athena; as such its sculptures embodied the serenity of the worship of Athena and the solemnity of old Athenian legend.

Nine fragments which are included below and treated as fragments of the frieze, have not been published by Pallat in the *Antike Denkmäler* or in the *American Journal of Archaeology*, or by previous writers<sup>1</sup>. Of these No. 284 is one of the best of the frieze fragments; No. 1236a almost certainly belongs to the frieze, and is, perhaps, from one of the deity groups of the North Porch. The rest are of uncertain attribution, but may be included among the frieze fragments until there is some good reason for rejecting them.

Nos. 1236, 1289, 1303, which have been assigned to the frieze, must be definitely rejected and are not included among the frieze fragments. A fragment shewn in the 'Εφημερίς of 1837<sup>2</sup> is not published by Pallat, and appears to be missing. A fragment also published in the 'Εφημερίς<sup>3</sup> cannot be identified.

<sup>1</sup> Nos. 284, 1236 a, 1239 a, 1263, 1266, 1269, 1301, 2286, 4865.

<sup>2</sup> No. 43 = Overbeck, 123 b, and Rangabé, 80.

<sup>3</sup> No. 37.

The frieze inscription<sup>1</sup> is more of importance for the light it throws upon the composition of the frieze in general and upon the methods and payments of sculptors of the 5th century than for any clues it may give as to the identification of particular groups or figures of the frieze. Were it not for this inscription it would be extremely difficult to infer anything as to the way in which the frieze sculptures were executed and contracted for. The cooperation of several artists is by no means self-evident either here or on any of the other Athenian buildings, except perhaps in the case of the metopes of the Parthenon. The inscription has been fully dealt with by Robert, Pallat and others, and there is no need to deal with it at length again here. Eight artists are mentioned in it, all from Attic demes in the neighbourhood of Athens. Two of these are mentioned twice; two more names of artists are given, but are illegible. The payments to the artists vary, but the average is 60 drachmae for a single figure and 120 drachmae for two figures together, while 180 is paid for a group consisting of a woman and a chariot with two mules, and 127 for a horse, a man and a stele. Fourteen subjects are referred to and entered separately as requiring separate payments. A large number of these correspond in essentials to extant fragments, but it is interesting that in no case is a name given to any of the figures, or is the title of the subject in any case mentioned<sup>2</sup>.

The date of the frieze is uncertain; but the frieze inscription proves that the frieze was in construction in 409—8. As the building of the temple was probably begun about the year 421, the frieze, therefore, belongs to the period between 421—408, and for the most part almost certainly to the close of that period. In fact, it could not have been completed till a few years *after* that date.

<sup>1</sup> C.I.A. I. No. 324.

<sup>2</sup> Frazer, *Paus.*, vol. II, p. 322, assumes that the frieze was designed by one artist and executed by several masons, who are the men mentioned in the inscription. But this is by no means obvious. The inscription and the nature of the sculptures alike suggest the collaboration of several artists. Further, the sums paid for the works mentioned on the frieze inscription are too high for ordinary masons. Furtwängler's dictum that the figures of the frieze are "inferior work by stone-masons and do not lend themselves to the more delicate comparisons of style" is wholly unjustified.



## IV. VARIOUS SCULPTURES

Under the above heading have been classed all the sculptures in the museum which are independent works and not organic parts of buildings on the Acropolis.

A general classification of this nature, however, is capable of considerable subdivision. Thus these sculptures fall into four general classes: (1) *Heads, busts and herms*; (2) *Complete figures*; (3) *Sculptured bases*; (4) *Reliefs*. Each of these divisions in turn admits of a certain amount of subdivision.

(1) *Heads, busts and herms*. There are twenty sculptures which fall into this group: sixteen are male<sup>1</sup> and four female<sup>2</sup>. Of those which are male nine<sup>3</sup> appear to be portraits. As in some cases a head and neck seems to have been done separately and fitted into a body at the shoulders, it is unadvisable to classify them all as busts. Two (Nos. 1331 and 1311) can be recognised, one as Alexander, the other as the Emperor Caracallus. They are of the very finest workmanship and are representative of the best work of the period to which each belongs. That of Alexander is in all probability a close copy of an original by a famous sculptor—perhaps Leochares. The remainder are for the most part of inferior and conventional work, most being of Roman origin and only a few of Hellenistic or Greco-Roman times.

Of the female heads, two seem to be portraits (Nos. 1312, 1320), the other two perhaps deity heads from complete statues.

There are seven herms, all male, of which three (Nos. 1314, 1316, 1318) are double herms, No. 1318 representing a baby boy, and three (Nos. 1322—1324) Dionysus herms which follow an original of which the best copy is the work of Alkamenes found at Pergamum.

(2) *Complete figures*<sup>4</sup>. Three of these figures are of the goddess Athena (Nos. 1303, 1336 and 1337), all good conventional work and important chiefly for the relation in which they stand to the great conceptions of the 5th century. In

<sup>1</sup> No number (a), 1311, 1313—1319, 1322—1324, 1331, 1351, 1353, 1354.

<sup>2</sup> No number (b), 1312, 1320, 1352.

<sup>3</sup> No number (a), 1311, 1315, 1317, 1319, 1331, 1351, 1353, 1354.

<sup>4</sup> Nos. 1289, 1321, 1325, 1346, 1347, 1358, 3719.



No. 1358—the so-called Prokne and Itys, we have a work of the latter half of the 5th century of considerable interest, while No. 1346, the seated Hermes, is a peculiarly fine piece of work of roughly the same period. The male figure binding his sandal (No. 1325) is of great interest from a technical point of view.

(3) *Sculptured bases*<sup>1</sup>. There are five of these. No. 1326 reflects the influence of the Parthenon frieze; Nos. 1327, 1338 and 3363 are votive bases decorated in the Hellenistic style with dancing or moving figures in low relief. No. 3014 is of a slightly different type—though it appears also to be votive.

(4) *Reliefs*. This is by far the largest class, and there are several examples of the very finest Attic relief sculpture. The general level of excellence is very high and only a very few are of inferior workmanship. There is one fragment of a relief (No. 1328) which is the only representative in the museum of Attic grave reliefs; but it is of the very finest style. The remainder are votive reliefs to commemorate events the nature of which is for the most part uncertain. Only in the case of the three slabs which bear inscriptions (Nos. 1330, 1333, 1349) can the meaning of the reliefs be definitely known. No. 3356, however, is, in all probability, merely decorative—as is obviously so in the case of No. 1308—and has no definite meaning.

Most of the reliefs appear to have been dedicated to Athena<sup>2</sup>—for the goddess in most cases figures as the recipient of offerings or salutations, and in the two cases (Nos. 3013, 3030) where the figure of the deity is missing it seems tolerably safe to restore it as Athena, though there are several which cannot definitely be classed as dedicatory.

Among the latter the early relief, No. 1341, representing the Charites in the traditional way is one of the most interesting. No. 1329, a victorious athlete and two deities, is by far the finest relief in the museum, and No. 1348, a fragmentary relief of two women, though of a later date is of great merit. The same excellence of workmanship, curiously enough, is not seen on the relief of the Samian decree stele, which is of the most uninspired and conventional nature. The same is true of the

<sup>1</sup> Nos. 1326, 1327, 1338, 3014, 3363.

<sup>2</sup> Nos. 1329, 2441, (2515-3003), 2996, 3014.

Abydos and Alketas stelai, and the inference seems to be that in cases where an important inscription and a comparatively unimportant sculptured design had to be done together both tasks would be given to the same mason, who, in cases such as this, would be primarily a cutter of inscriptions and only secondarily a sculptor.

#### CHRONOLOGY.

The works classified above cover a period extending from the beginning of the 5th century B.C. to the 2nd century A.D., though of course many periods and schools of sculpture are omitted.

The earliest work is of course the colossal owl, No. 1347, which belongs properly to archaic art. The middle of the 5th century B.C. is represented by the Charites relief, No. 1341, and perhaps by the torso No. 3719. There is nothing that can be attributed to the period between the middle and end of the century. Of the latter period, however, there is a large number of works. The colossal torso of Athena, No. 1362, and the other colossal figure, No. 1358, each bear traces of Pheidian influence. No. 1346 (the Hermes), Nos. 1333 and 1329 (the Samian and athlete reliefs) and the fragment No. 1328, all belong to the closing years of the century, while No. 1289 seems to belong to the same time, though its identity is very uncertain.

To the first decades of the 4th century B.C. belong the charming statuette, No. 1310, the Abydos relief (No. 1330) and three other reliefs (Nos. 1348, 1349 and 2515-3003). A large number of other reliefs (Nos. 2439-3001, 2441, 2995, 2996, 3002, 3013, 3014, 3030) belong to the middle of the century, to which period can also be assigned the Lysippean athlete (No. 1325), the beautiful head of Alexander (No. 1331), the curious Hermes relief (No. 1334) and the two Athena figures (Nos. 1336, 1337). The Atarbos basis (No. 1338) can be dated fairly exactly to the second half of the 4th century, while the quadriga basis (No. 1326) and the Lenormant relief (No. 1339) belong to the end of the century: perhaps also the little Athena (No. 1303).

The 3rd century B.C. is represented by only a few works. Two bases (Nos. 1327, 3363) and the Nymph relief (No. 1345) only can be definitely assigned to it.

To the 2nd century B.C. belong two heads and two other works (Nos. 1321 and 3356), a figure of a baby and an archaistic tablet. Of the heads one (No. 1315) is probably a portrait and the other (No. 1352) a deity.

Except for the conventional votive tablet, No. 1308, later centuries are represented only by heads and herms. There are seven herms<sup>1</sup>, of which three are double<sup>2</sup>. The latter are probably of a later date than the single herms, but although the herms in the Acropolis Museum are nearly all of a fairly late date, double herms existed in the 5th century B.C. and perhaps earlier, as is shewn by the coins of Tenedos and Lampsacus.

The three Dionysus herms (Nos. 1322—1324) belong probably to the end of the 1st century B.C. and are of a type much favoured by Romans. But they are derived from an original by Alkamenes<sup>3</sup>, a good replica of which, signed by Boethus, has been found recently at Mahédia on the North African coast<sup>4</sup>.

Five works belong to the 1st century A.D. (Nos. 1312, 1314, 1316, 1317, 1326). Three of them are portraits and two double herms.

Four belong to the 2nd or 3rd centuries A.D. (Nos. 1311, 1318, 1319, 1353). One is the fine portrait of Caracallus, of admirable workmanship, another (No. 1318) is a double herm; the other two are possibly portraits.

<sup>1</sup> Nos. 1313, 1314, 1316, 1318, 1322—1324.

<sup>2</sup> Nos. 1314, 1316, 1318.

<sup>3</sup> Cf. *Sparta Catalogue*, p. 123 and Nos. 57 and 582.

<sup>4</sup> *Jahrbuch*, 1909, p. 211. The signature is Βοηθὸς Καλχηδόνιος ἐποίησεν.

## V. ARCHITECTURAL FRAGMENTS

The majority of the architectural fragments are from buildings of a pre-Persian date. The best are in the Acropolis Museum, but there are many others in the Apotheke. The old temple *in antis* of Athena is represented by a fragment of a metope, four fragments from the sima on one front of the temple and one from the sima at the other end, nine fragments of the side sima and a part of an archaic lion in relief<sup>1</sup>. A very large number of fragments from the side sima is now in the Apotheke or in the precincts of the museum, so that the fragments here catalogued are only good examples chosen from a large number of extant fragments. All the above fragments are of Pentelic marble, except No. 3814, which is of Island marble. The designs, consisting of lotus and palmette, are carefully incised and then painted in red and white.

There are eight fragments from other buildings of pre-Persian date on the Acropolis; all are of Pentelic marble. They fall into three groups.

The first group comes from the Peisistratid peripteral building (Nos. 69, 130, 132, 134) and has a design of palmettes with leaves alternately of white and green-black. This design is painted only and not incised.

To the second group belong two fragments (Nos. 73, 129), which have a design of black palmettes with red centres.

The third group consists of two fragments ("no number" (*c*) and 69 *a*), which are from a building slightly larger than those from which the preceding fragments are derived. The design consists of red rosettes on a plain ground, surmounted by a zig-zag border.

A remarkable feature of all these fragments is the way in which they vary in measurement in certain points. Thus the front sima fragments from the Athena Temple *in antis* vary in height from .21 m. to .25 m.: the side sima fragments similarly vary in height from .165 m. to .178 m. They vary also considerably in other minor measurements. On the other hand, the depth at the top does not vary so much, and the diameter of the spouts does not vary at all.

<sup>1</sup> Nos. 71, 126, 127, 128, 131, 137, 139, 555, 3814, 3902, 3945, 3948, 3949, 3959, 3965, 3984.



There is a large number of small fragments in the wall cases from the old Athena Temple *in antis*. Twelve are from the stork panels of the roof of one pediment, nine from the birds of prey panels of the other pediment roof.

The only other important archaic architectural remains in the museum are two votive bases (Nos. 3761-3762 and 4184), upon which statues or other votive objects were fixed. Each is beautifully moulded and decorated with a painted border. Each, also, is inscribed, the letters being painted red.

The inscription in each case is a dedication to Athena, and in each case also is of an Ionic character. No. 4184, the basis of Onesimos the son of Smikythos, appears to have borne a statue which was the work of Theodoros, the famous Samian artist. Both bases belong to the latter half of the 6th century B.C.

In the yard is an interesting fragment of a poros votive pillar with spiral flutings (see I. p. 283).

Besides the marble fragments from the pre-Persian buildings, there is a large and fine collection of terracotta architectural ornaments<sup>1</sup>. The majority are fragments from simas, and tiles, but there is a good group of antefixal ornaments and there are five other ornaments which cannot be definitely placed (Nos. 78, 79, 85, 89, 149).

The sima fragments, tiles and antefixal ornaments<sup>2</sup> are very finely painted in black and varying shades of yellow, red and brown. A large number of terracotta architectural fragments has turned up on the ancient sites of Magna Graecia such as Selinus, Gela, Syracuse. Croton, Metapontum and Akrai have provided examples which resemble these fragments from the Acropolis very closely. At the same time they are much rarer on the mainland of Greece and, except for a few minor discoveries, have only been found here on the Acropolis, at Corinth and Olympia. It has been generally assumed, therefore, that this type of ornament was more favoured in Magna Graecia than in Greece proper. This assumption is strengthened by the fact that the examples from Olympia are from the treasury of Metapontum and of the Geloans and by the consideration that, while most of the Magna Graecia sites had no marble

<sup>1</sup> Nos. 75-79, 85, 89-110, 112-119, 149.

<sup>2</sup> A few of the latter are not painted but stamped. See below, p. 35.

quarries to draw upon for their buildings, most of the Greek sites, and particularly Athens, had got unlimited supplies of stone. The conclusion, therefore, is that in Greece proper the necessity for decoration could be met better by marble, and that consequently painted terracotta would only be in vogue until marble became the prevailing medium of decoration. But at many of the Greek sites marble was not available; Olympia could only provide a coarse shell-limestone; Corinth had no marble in the immediate vicinity. Further, even if there was marble it was not used in the times when this architectural fashion was most popular. Thus Athens employed coarse poros during the first half of the 6th century and to a certain extent during the second half of the same century. We can thus date the decline of the terracotta decoration in Greece itself to a time when marble first began to be used for sima ornaments and antefixes<sup>1</sup>. The painted marble architectural fragments above described, therefore, can all be assigned to a date subsequent to the painted terracotta fragments, probably about the first decade of the 5th century. In some cases, where perhaps the building from which the marble fragments come is dated to the 6th century, we must suppose that the terracotta simas and antefixes were actually replaced by marble simas and antefixes.

In Magna Graecia, of course, the absence of marble would allow the terracotta fashion to be prolonged to a much later date.

The evidence from the mainland of Greece, however, is so unsatisfactory that too much weight must not be attached to the fact that few fragments of painted architectural terracottas have been found<sup>2</sup>.

Most of these painted terracottas in the Acropolis Museum are of exquisite beauty. The colours in some cases (e.g. 75, 95, 99) are very vivid, and the skilful variation of the lotus-palmette theme is in every way admirable. The incised and painted marble sima fragments dealt with above repeat the

<sup>1</sup> This date agrees with a date derived from internal evidence. See Dörpfeld, Gräber, Borrmann and Siebold in 21st *Progr. zum Winckelmannsfest*: "Über die Verwendung von Terrakotten am Geison und Dache griechischer Bauwerke," p. 25.

<sup>2</sup> Dörpfeld, *op. cit.*, p. 12 *et passim*.

same lotus-palmette designs, but omit the detail and adapt the designs to the different medium without losing any of the effect of the terracottas.

Those antefixal ornaments which have the design stamped or moulded and not painted are certainly of a later date than those which are painted. They may belong almost to any date after the beginning of the 5th century and are common all over Greece.

The Gorgon's heads (Nos. 78, 79, 85) certainly belong to the early part of the 6th century B.C., while the curious fragment No. 149 seems to be of the end of the 6th or beginning of the 5th century.

From post-Persian buildings there come several large fragments, but none of any importance. There are sixteen fragments from the Parthenon; the remainder are partly from Ionic buildings of a later date, in one or two cases perhaps the Erechtheium, and partly from various unidentified buildings.

Of the Parthenon fragments Nos. 3436—3446, 4874 are from the Akroteria and are sufficient to enable a restoration to be made. No. 1034 is from one of the lion's heads of the gables, and there are three antefixal ornaments.

## VI. INSCRIPTIONS

The majority of the inscriptions are in the courtyard of the museum. None of these bears a number and they are consequently entered in this catalogue in the order in which they are now placed in the courtyard.

Inside the museum there are five inscriptions upon tablets upon which are carved reliefs (Nos. 1330, 1333, 1338, 1348, 1349), and one painted inscription upon a pinax.

Taken all together they can be classified roughly into periods as follows:

To the 6th century belong fourteen of the inscriptions<sup>1</sup>. Basis D is by far the oldest and may even go back to the end of the 7th century. It is the only example of a retrograde inscription in the museum. Of the remainder belonging to this period Votive Pillar B (second part) belongs to the middle

<sup>1</sup> Nos. 3761—2, 4184. Votive Pillars: A, B (both parts), C, D, G, H; Bases: A, B, C, D.



of the 6th century—about 575—525, while Votive Pillars C, D, G, H and Bases A, B and C all belong to the latter part of the 6th century—about 535—510 B.C. Votive Pillars A and B (first part) belong to the last decade of the 6th century B.C. Nos. 3761—2 and 4184 belong to the middle of the century.

Of the 5th century inscriptions there are five examples—Nos. 1333, 1348, Votive Pillar E and Bases E and G. Votive Pillar E is the oldest, belonging probably to the beginning of the century. Base G can be dated exactly at 445 B.C. and No. 1333 at 405 B.C. No. 1348 and Base E belong to the end of the 5th century.

There are only three inscriptions that belong to the 4th century—No. 1330 which belongs to the beginning, No. 1349 which can be dated exactly at 373—372 B.C., and No. 1338 which belongs to the middle of the century.

Base F is the only instance of an inscription of Roman date, and is of the 1st century A.D.

The inscribed objects can be classified into types as follows:

*Votive Pillars.* A very large number of these have been found on the Acropolis at different times, and those in the courtyard of the museum form only a representative collection<sup>1</sup>. The others do not seem to have all been made of the same kind of marble. Thus D and F are of Hymettus marble, C, E, G and H of Pentelic, B of Parian and A of Island marble. As most of them are dated after the latter part of the 6th century, when Pentelic marble was becoming more popular than Parian and Island marble, we can assume that from about 530 onwards Parian and other foreign marbles fell out of use. This agrees generally with the chronological development of the sculpture of this period. The Attic revival of the latter part of the century would create a greater demand for local marble, which at first may have been met by the coarser Hymettus marble which would be quite suitable for inscriptions, and later by the true Pentelic stone.

These pillars were set up by individuals as dedicatory offerings to the goddess Athena. H, however, calls her Pallas and consists of a hexameter and pentameter. G is dedicated

<sup>1</sup> Pillar I is, of course, the oldest of the Votive Pillars, but no inscription remains on it.



to the *πέρθενος ἐν ἀκροπόλει*. Dedications to other deities of course occur on the Acropolis, but all those dealt with here are to Athena, except those where the name of the deity is missing. The pillars were used to support some special object of dedication. Thus two pillars similar to those described here were found with the archaic owl (No. 1347); the owl was probably fixed on to the top of one of the pillars. Pillar B has a plinth at the top for the support of an object of this nature. G has a bronze plate on the top and perhaps supported a bronze votive statue.

*Bases.* These are of frequent occurrence on the Acropolis, and in most cases supported statues; in some cases the statue has been found and the two fitted together<sup>1</sup>. Basis D is of course the oldest and is of poros. It must have supported a group or a statue of unusually large size. Base B, dedicated by Mnesiades the potter, is the earliest case of the use of the personal form *με ἀνέθηκεν*. E is dedicated to Pallas Tritogenes, a rather uncommon form of appellation. It also bears the name of the artist Kresilas, and is one of four inscriptions bearing this artist's name, three of which were found on the Acropolis. The inscription is in hexameters and pentameters and is repeated in the Palatine Anthology. No. 1338, the basis of Atarbos, is of the early 4th century, and probably supported several small statues erected to celebrate a victory in the Pyrrhic dance. Basis F, of Roman date, probably supported a statue of Athena Hygeia.

*Stelae.* These are all of the 5th and 4th centuries. No. 1330 gives a proxeny decree in favour of Abydos. No. 1333 is an inscription of the greatest historical importance, regulating the relations between Athens, Samos and Sparta. No. 1348 gives a small fragment of an inscription which was probably merely descriptive of the subject of the relief. No. 1349 is an important decree in honour of a Syracusan. The stele G (p. 286) records the arrangements between Athens and Chalkis made after the Athenian victory in 445 and is of the greatest historical interest.

No. 67 gives two *καλός* inscriptions of great interest, painted one over the other on a pinax.

<sup>1</sup> See Nos. 596, 624, 681, in Vol. I.



# CATALOGUE

## OF SCULPTURE, ARCHITECTURAL FRAGMENTS AND OTHER ANTIQUITIES

### I. FRAGMENTS FROM THE PEDIMENTS OF THE PARTHENON<sup>1</sup>

#### LARGE FRAGMENTS.

##### A. Male Torso.

H. '94 m. Breadth at the narrowest part of the waist '41 m.  
Depth at the narrowest '3 m.

This torso is greatly damaged, but represents a man seated upon a rock sitting back on his right heel, his right leg being doubled up. He leans forwards and slightly to his left.

The left leg has been broken off at the hip, the right leg is a separate fragment attached at the hip.

Missing—All the upper part as far as the middle of the breasts, including the arms, head, neck and shoulders: the surface of the right knee: the right foot: the left leg from the hip and the under part of the left side of the body.

The torso is identified as a river-god, and is by some called the Ilissos (W). From Carrey's drawing it appears that this figure was placed in the southern corner of the west pediment immediately on the left of a female figure in the angle of the pediment. The two figures seem to have been conversing, and that in the angle is identified as the fountain Callirrhoë.

*B.M. Parthenon*, p. 21, fig. 36, and pl. ix. 2 (from cast); *Parthenon Guide*, p. 35 (304A).

##### B. Fragment of Male Torso.

H. '53 m., Br. '52 m., D. '19 m.

Fragment from the front of the body of a male figure, shewing the lower part of both breasts and most of the abdominal muscles and the ribs on each side. The muscles

<sup>1</sup> The fragments here catalogued up to fragment (o) on p. 46 bear no numbers. They have therefore here been given serial letters, capitals in the case of the larger fragments and small type in the case of the smaller, except in the case of the wing fragments on p. 43.

are not greatly contracted, but the figure appears to be in action.

The figure from which this fragment comes is that of Poseidon, and is now in the British Museum. The cast upon which the fragment is fixed is from the British Museum torso. The width of the two combined is about .62 m. at the waist.

The figure of Poseidon appears to have been the first figure in the right half of the west pediment and he was stepping quickly to his left away from the centre. The existing torso and fragment verify this position, and the remains of the arms indicate that his right arm was stretched out and his left was extended downwards, perhaps holding the bridles of his horses.

In *B.M. Parthenon* the fragment above described is referred to as being in two pieces. Only one piece, however, is set up in the Acropolis Museum on the London cast, the other is among other fragments and is numbered 959. It measures .24 m. in height, and fits on to the lower extremity of the large fragment. The cast in the British Museum shews both these fragments combined.

*B.M. Parthenon*, p. 19, fig. 33 (back view of the London torso) and pl. x. 2 (front view of cast of above fragments and original torso), *J.H.S.* xxvii. p. 245, fig. 2; *Parthenon Guide*, p. 40 (304<sub>M</sub>).

### C. Female Figure.

H. .75 m., Br. .51 m., D. .5 m.

Found below the east pediment of the temple.

The upper part of a female figure clad in a thin sleeveless chiton of rather thick material, pinned on both shoulders: at the place where it is pinned on each shoulder is a small hole about .0035 m. in diameter for a metal pin. The chiton is girt at the waist, but there is no overfall. At the middle of the girdle are two holes about 1 cm. in diameter for a metal attachment. A cord passes under and over each shoulder and crosses between the breasts, passing underneath each breast; it is not visible at the back, the surface of which is badly damaged.

The figure leans forwards and the head was bent forwards.

Missing—The head, neck and both arms. The back is not worked at the top part.



The torso fitted on to the bed of the pediment at its under surface and was probably fixed to the roof of the pediment behind above the shoulders.

It is identified as the driver of the team of horses in the northern angle of the eastern pediment. This identification is strengthened by the posture and garments of the figure. The corded chiton is usually worn by charioteers, and the forward bend of the body is in every way suited to the identification.

It is more particularly identified as Selene with her team sinking into the waves at the setting of the moon. The horses of the team are represented by two heads, now damaged almost beyond recognition, recently removed from their position in the corner of the pediment<sup>1</sup>, and by the magnificent head now in the British Museum and shewn in *B.M. Parthenon*, pl. vi. 2.

*B.M. Parthenon*, p. 13, fig. 24 and pl. vi. 1 (from cast); *Parthenon Guide*, p. 28.

#### D. Male Torso.

H. 84 m., Br. across shoulders '64 m., Br. at the waist '49 m., D. about '44 m. at the shoulders.



D.

The torso extends as far as the top of the hips, and the bases of both arms and of the neck are shewing. It is similar in treatment to Torso B, but on a smaller scale.

Both the arms appear to have been raised. The head was perhaps turned to the right, but the remains of the neck are not enough to tell definitely if this was so.

The surface is greatly weathered. This torso is identified as belonging to the figure of Hephaestos or Prometheus from the

east pediment. The figure was not in position in the time of Carrey, and it is uncertain where Hephaestos stood, but

<sup>1</sup> See heads A and B, p. 42.

in all probability he would be in the middle of the left half of the pediment immediately behind Zeus, who would occupy the middle. He would probably be represented as stepping back away from Zeus, like Poseidon in the west pediment. The arms would still be raised, holding the axe, after the stroke which clave the head of Zeus had been given. This position can be inferred from the remains of the arms on the torso and from the abdominal muscles which indicate an upward tension. No. 934 is a fragment of a foot which has been assigned to this figure.

*B.M. Parthenon*, p. 22 and pl. XIII. No. 11; *Catalogue of Sculpture*, 303<sub>H</sub>; Michaelis, pl. VI. 13, 13<sub>A</sub>; *Parthenon Guide*, p. 24 (303<sub>H</sub>); German Institute photograph, No. 181.

E. The side of a seated figure.

H. .93 m., Br. at base .69 m., D. at base .26 m.

The figure was almost certainly female and was seated on a rock, of which one side remains. The fragment shews part of a right thigh and the drapery over it which falls over the rock to the ground and consists of a chiton and himation.

The fragment is badly weathered.

Perhaps this fragment belongs to the figure known as figure T shewn in Carrey's drawing of the west pediment, who faced towards the north angle of the pediment and held a boy on her lap.

*B.M. Parthenon*, p. 22 and pl. XIII. 13; *Parthenon Guide*, p. 120 (339, 7).

#### HEADS OF THE HORSES FROM THE NORTH ANGLE OF THE EAST PEDIMENT.

A. L. .92 m., Br. .26 m. and H. .39 m.

Missing—The under jaw, surface of the muzzle and right eye.

B. L. .73 m., H. .31 m., Br. .27 m.

Missing—The front of the muzzle, including parts of the upper and lower jaws.

There is a hole through the mane, and a bronze pin through the under jaw for the attachment of a bit.

Both are blackened by fire or explosion on the left side.

They have only recently been removed from their place on the Parthenon.

They are identified as two of the heads of the four horses—perhaps the middle two—of Selene on the east pediment, sinking in the sea.

A photograph and sketch of them in position are given in *B.M. Parthenon*, p. 14, figs. 25A, 25B.

#### SMALL FRAGMENTS.

The following fragments all belong to Group II of the wing fragments (Introd. p. 3).

(1)  $\cdot 25 \times \cdot 14$ . This fragment is  $\cdot 11$  m. thick at one end.

Prandtl, *Ath. Mitth.*, 1908, pl. II. No. 3.

(2)  $\cdot 135 \times \cdot 085$ .

(3)  $\cdot 15 \times \cdot 10$ .

(4)  $\cdot 16 \times \cdot 085$ . This fragment is in two parts.

(5)  $\cdot 125 \times \cdot 06$ .

(6)  $\cdot 055 \times \cdot 10$ .

(7)  $\cdot 135 \times \cdot 06$ .

(8)  $\cdot 07 \times \cdot 09$ .

(9)  $\cdot 07 \times \cdot 06$ . The tip of a feather.

No number (*a*).

Part of the head of Athena wearing an Attic helmet. The fragment extends to the bottom of the neck at the back and to the top of the breast in front.

Missing—The top and left side of the head; the whole of the face and the surface of the neck below the chin.

Each ear is pierced at the lobe in two places. There are three larger holes below each ear on the neck. All these holes were probably for earrings, and metal curls were, perhaps, also attached. The volute at the side of the helmet comes just over each ear. Part of the aegis shews over the right breast.

The fragment is in two parts:—

(1) to the middle of the neck: H.  $\cdot 42$  m.

(2) from the middle of the neck to the top of the breast: H.  $\cdot 17$  m.

The head is from the figure of Athena in the west pediment and fits on to the torso of that figure now in the British Museum, where there is a cast of the fragment in position.

The fragment is in very good preservation, and seems to have been lost at an early date as it was not seen by Carrey. It was first identified in 1907.

Prandtl, *Ath. Mitth.*, 1908, p. 14, pl. iv.; *J.H.S.*, 1911, xxxi. p. 65, fig. 1; *Parthenon Guide*, p. 40; *B.M. Parthenon*, No. 17; German Institute photograph, No. 542.

No number (b).

The back and rump of a boy. The right leg was stretched out at right angles, the left arm was raised.

There are marks of attachment at the back, perhaps, as Prandtl suggests, meant to be used for fixing the figure to the background, but found subsequently to be useless.

The fragment is in two parts joined at the waist.

It is identified as the boy (E) of the west pediment, perhaps Erysichthon, the son of Cecrops, seated between the two daughters of Cecrops. It has also been suggested that it represents the infant Iacchos between Demeter and Kore, but there is not much to support this identification. See No. 1028 for the hand of this figure.

H. .61 m.

Michaelis, *Berl. Philol. Woch.*, xii. 1892, 1172; Malmberg, *Jahrb.*, xii. 1897, p. 92 (lower half); *Catalogue of Sculpture*, Part II. 2nd ed. 339, 30; Prandtl, *Ath. Mitth.*, 1908, pl. III. p. 13; *B.M. Parthenon*, No. 139; *Parthenon Guide*, pp. 39 and 121; German Institute photograph, No. 546.

No number (c).

The lower part of a right leg with a chiton and himation over it.

H. .25 m.

*B.M. Parthenon*, No. 121.

No number (d).

Part of a colossal thigh covered with thin drapery.

H. .34 m.

*B.M. Parthenon*, No. 110.



No number (*e*).

Left nude thigh and knee. There is a mark of attachment down the left side.

H. .42 m.

*B.M. Parthenon*, No. 56.

No number (*f*).

Part of a nude colossal thigh, probably male.

H. .40 m.

*B.M. Parthenon*, No. 48.

No number (*g*).

A fold of drapery worked on each side and so falling free.

H. .22 m.

*B.M. Parthenon*, No. 170.

No number (*h*).

The lower margin of a lappet.

H. .25 m.

*B.M. Parthenon*, No. 125.

No number (*i*).

Vertical folds of a piece of loose drapery which was hanging free.

H. .16 m., Br. .06 m.

*B.M. Parthenon*, No. 111.

No number (*j*).

Part of a left upper arm with a chiton sleeve held together with studs. It is quite flat at the back, but this is possibly due to fracture. There are signs of a dowel at the upper end.

Br. .215 m.

*Catalogue of Sculpture*, 339, 25; Michaelis, pl. VIII. fig. 25;  
*B.M. Parthenon*, No. 31.

No number (*k*).

Section of an arm draped in a chiton. This fragment seems to be archaic.

H. .20 m.

No number (*l*).

Uncertain fragment shewing part of a wreath or feathers.

H. .24 m.

No number (*m*).

Uncertain fragment shewing drapery and perhaps a breast.  
H. .25 m.

No number (*n*).

Left rump of a horse turned to the left, and therefore from the chariot team of Poseidon. The underpart is flat, to fit against the background.

H. .51 m.

Michaelis, pl. VIII. J, K, d; Sauer, *Ath. Mitth.*, 1891, pl. III. g, and p. 74, cf. fig. 42; *B.M. Parthenon*, p. 27, fig. 41.

No number (*o*).

Right thigh between the stifle and hough.

H. .30 m.

*B.M. Parthenon*, No. 193.

[**882** in pencil, and **1001** in red.]

Horse's head, the lower half broken away. From the chariot team of Poseidon. Cf. above (*n*). There are four holes by the left ear and there are borings right through the mane.

H. .42 m., L. .54 m.

*Catalogue of Sculpture*, 341, 2; *B.M. Parthenon*, No. 186; *Parthenon Guide*, p. 121 (341, 2); Sauer, *Ath. Mitth.*, 1891, pl. III. E and p. 74; Overbeck, *Ber. d. k. Sächs. Ges. d. Wissenschaften*, 1879, pl. I. fig. 3.

[**1002** in red.]

Horse's head with hogged mane, probably from the chariot team of Poseidon. (Cf. above (*n*).) The back is tooled smooth for fixing to a background.

Missing—Almost all the right side of the head near the muzzle, the nose and neck, the surface of the cheek, and part of the ear.

H. .425 m.

*Catalogue of Sculpture*, 341, 1; Michaelis, pl. VIII. J, K, a; *B.M. Parthenon*, No. 185; Sauer, *Ath. Mitth.*, 1891, pl. III. C and p. 74; *Parthenon Guide*, p. 121 (341, 1).

[**1003** in red.]

A right hind leg, from the stifle joint to the pastern, bent into rearing action. It is attributed to the outer horse of

Poseidon. The lower part of the leg is joined to a block which rested on the floor of the pediment. The outside of the haunch and hough has been cut away to fit on at the back.

The limb is in three parts:—

(1) the block and lower part of leg: H. .29 m.

(2) the hough: H. .40 m.

(3) the top part: H. .25 m.

The hoof is missing; it projected over the block.

*Catalogue of Sculpture*, 341, 3; Michaelis, pl. VIII. J, K, f; *Parthenon Guide*, p. 121 (341, 3); Sauer, *Ath. Mitth.*, 1891, pl. III. F and p. 74; *B.M. Parthenon*, No. 227.

[1005 in red.]

Left thigh, from below stifle to above hough.

H. .32 m.

Michaelis, pl. VIII. J, K, i; *B.M. Parthenon*, No. 197.

[41 in green.]

Part of a right shoulder, shewing creases of flesh.

H. .47 m.

*B.M. Parthenon*, No. 203.

[48 in green.]

Left buttock on a rather small scale.

H. .44 m.

*B.M. Parthenon*, No. 204.

**177, 178.** Two small wing fragments which fit together: **177** measures .26 m. × .21 m.; **178** measures .22 m. × .15 m. Group II. (See Introduction, p. 3.)

**178 (a).** Wing fragment. .13 m. × .15 m. Group II.

**208.** Wing fragment. .15 m. × .16 m. Group II.

**725.** The back and palm of a right hand.

H. .11 m.

*B.M. Parthenon*, No. 35.

**726.** Part of the palm and ball of the thumb of a small right hand.

H. .155 m.

*B.M. Parthenon*, No. 22.

**781.** The outside of the lower part of a left thigh, bent at the knee.

H. .28 m.

*B.M. Parthenon*, No. 128.

**782.** Part of a right leg from the knee to above the ankle. The scale is small.

H. .27 m.

*B.M. Parthenon*, No. 174.

**788.** The lower part of the outer side of a left thigh.

H. .23 m.

*B.M. Parthenon*, No. 176.

**791.** Hanging folds of drapery.

H. .17 m.

*B.M. Parthenon*, No. 91.

**792.** Uncertain fragment of drapery.

H. .19 m.

*B.M. Parthenon*, No. 76.

**794.** Folds of drapery from the side of a chiton.

H. .25 m.

*B.M. Parthenon*, No. 67.

**804.** Fetlock of a horse's left foreleg (?).

H. .18 m.

*B.M. Parthenon*, No. 214.

**808.** Fragment of the right side of a boy from the navel to the middle of the right hip, perhaps from the boy **R** of the west pediment, identified either as Eros, or as the child of Leucothea, but it is uncertain whether it is to be associated with **Q** or **R**. (See Introduction, p. 2.)

H. .21 m.

*Catalogue of Sculpture*, 339, 27; *Parthenon Guide*, 1908, p. 44; *B.M. Parthenon*, No. 23.

**814.** Uncertain fragment with broad flat drapery over flesh.

H. .38 m.

*B. M. Parthenon*, No. 33.



**815.** Part of the inside of a right male thigh with marks of attachment, probably for the penis.

H. .23 m.

*B.M. Parthenon*, No. 28.

**816.** Part of the inner side of a left gaskin of a horse.

H. .17 m.

*B.M. Parthenon*, No. 198.

**817.** The hollow of a right thigh and part of the groin.

H. .30 m.

*B.M. Parthenon*, No. 173.

**818.** The inside of a horse's right leg, above the hough.

H. .15 m.

*B.M. Parthenon*, No. 217.

**821.** Left shin and calf of a male figure. It is badly weathered and broken away behind.

H. .29 m.

*B.M. Parthenon*, No. 49.

**822.** Large folds of drapery from under a right arm.

H. .32 m.

*B.M. Parthenon*, No. 63.

**823.** Part of a horse's left hind hoof, facing the left, with ground. It is tooled flat at the back.

H. .265 m.

Michaelis, pl. VIII. J, K, n; *B.M. Parthenon*, No. 230.

**825.** Hough of a horse.

H. .24 m.

*B.M. Parthenon*, No. 21.

**827.** Part of a right ear of a horse and adjoining surfaces.

H. .29 m.

*B.M. Parthenon*, No. 195.

**827 (a).** Left eye and cheek of horse.

H. .35 m.

*B.M. Parthenon*, No. 184.

**828.** Knee of horse.

H. .31 m.

*B.M. Parthenon*, No. 231.**829.** Part of a hough joint of a horse.

H. .34 m.

*B.M. Parthenon*, No. 224.**830 (51 in green).** Right eye of a horse.

H. .17 m.

*B.M. Parthenon*, No. 196. (Its attribution to the Parthenon is here doubted, but there seems no adequate reason for rejecting it.)

**832 (32 in green and 1014 in red).** The lower part of a horse's left hough and gaskin. For the upper part see No. 947.

H. .20 m.

*B.M. Parthenon*, No. 226 (both fragments united).**833.** Left hough of a horse, with traces of a support.

H. .28 m.

*B.M. Parthenon*, No. 216.

**835.** The right knee and leg of a male figure. It is composed of two fragments joined at the knee. Perhaps it belongs to the figure H of the west pediment.

H. .58 m. Top fragment H. 23 m.

*B.M. Parthenon*, No. 59; *Catalogue of Sculpture*, 339, 10; Michaelis, pl. VIII. fig. 38 (lower portion); *Parthenon Guide*, p. 120 (339, 10).

**836.** Horse's left foreleg above and below the knee, it is weathered on the inside.

H. .34 m.

*Catalogue of Sculpture*, 341, 9; Michaelis, pl. VIII. J, K, s.

**837.** The lower part of a right foreleg of a horse. It joins on to No. 842, a hoof, and the whole fragment was free from the ground.

H. .20 m.

*Catalogue of Sculpture*, 341, 6 (both fragments); Michaelis, pl. VIII. J, K, p (837 only); *B.M. Parthenon*, No. 208 (both fragments).

**838.** Shank and fetlock of a horse.

H. .26 m.

*B.M. Parthenon*, No. 190.

**839** (41 in green). A horse's left hind hoof and part of the ground upon which it is placed.

Total H. .29 m. H. of ground .12 m.

*B.M. Parthenon*, No. 233.

**840.** Right hind hoof of a horse with part of the ground upon which it is placed. It is cut away on the left side underneath, with a rectangular cut. It is weathered on the left side and so may perhaps belong to Poseidon's team.

H. .25 m.

*Catalogue of Sculpture*, 341, 8; Michaelis, pl. VIII. J, K, m; *B.M. Parthenon*, No. 234.

**841.** Part of a horse's hind hoof, turned to the left, tooled away at the back to a smooth surface, and also tooled underneath. It is in perfect preservation and may have been broken off and buried or built up at an early date.

H. .19 m.

*B.M. Parthenon*, No. 228 (pl. xv.).

**842.** Horse's right hoof. For the upper part, see No. 837.

H. .20 m.

*Catalogue of Sculpture*, 341, 6; *B.M. Parthenon*, No. 208 (both fragments).

**843.** Hoof of a horse's left forefoot, turned to the right, free from the ground. There are five holes underneath, each about 1 cm. in diameter, probably for the affixture of a metal shoe. It is tooled to a smooth surface at the back.

H. .215 m.

*Catalogue of Sculpture*, 341, 7; Michaelis, pl. VIII. J, K, o; *B.M. Parthenon*, No. 218.

**844 (1022 in red).** Left forehoof of a horse, turned to the right, shewing the frog. It is roughly worked at the back. There are hollows under the hoof.

H. .24 m.

*B.M. Parthenon*, No. 212.

**845.** Left forehoof of a horse, free from the ground. There are hollows under the hoof, and no signs of a shoe.

H. .25 m.

*B.M. Parthenon*, No. 229 (pl. xv.).

**845 (a) (1024 in red).** Front part of a hind hoof of a horse, shewing a mark of attachment at the side.

H. .14 m.

*B.M. Parthenon*, No. 232 (pl. xv.).

**847.** The upper part of a hoof of a horse's left foreleg, facing the right. It is worked smooth at the back. There are traces of a horizontal hole through the lower part.

H. .155 m.

*B.M. Parthenon*, No. 207.

**848.** Horse's right hind hoof and part of the ground. The scale seems too small for the chariot group.

H. .18 m.

*B.M. Parthenon*, No. 213.

**850.** Left hough of a horse.

H. .29 m.

*B.M. Parthenon*, No. 205.

**851.** The upper part of a horse's right gaskin and the beginning of the buttock.

H. .22 m.

*B.M. Parthenon*, No. 188.

**853.** Left pastern joint of a horse.

H. .19 m.

*B.M. Parthenon*, No. 209.

**854 (1019 in red, 43 in green).** Fetlock of a horse.

H. .21 m.

*B.M. Parthenon*, No. 206.

**854 (a).** Horse's forehoof on a small scale, turned to the right. It is only roughly worked on one side.

H. .21 m.

*B.M. Parthenon*, No. 210.



**879. MALE TORSO.**

H. .85 m., greatest depth .6 m., breadth across the middle .47 m.



No. 879.

Found in 1835 at the foot of the west end of the Parthenon between the middle and north end of the pediment.

The surface of this torso has been greatly damaged: all that remains shews part of a left hip, the abdominal muscles and the lower part of both breasts.

The back was never worked but left with a smooth convex surface.

The left side has apparently been trimmed to a plane surface, and perhaps the torso was used in recent times as building material.

Sauer assigns it to a position between figures A and B in the north angle of the west pediment. There is no external evidence to corroborate this attribution, as the figure was not in position in 1674 when Carrey drew the pediment. Sauer shews, however, that the torso agrees in detail with the traces on the basis of the pediment. Further, the figure, when complete, would, judging from its present dimensions, have been about 1 to 1.1 m. broad, 1.30 m. high at the most, and .90 m. deep. These measurements agree with the space allowed for it between figures A and B, and, as far as can be judged, the traces on the basis of the pediment suit the outlines of the torso.

The figure as Sauer restores it represents a youth resting on his left thigh, with his legs bent round to his right and the weight of his body resting on his left arm. There is a cutting in the pediment basis where the left hand rested. The right arm appears to have been extended, but there is nothing to shew how it was held.

The figure may have represented an Attic hero.

Michaelis considered that the torso was in no way connected with the Parthenon sculptures<sup>1</sup>, and held that the missing

<sup>1</sup> "Diese Technik entfernt jeden Gedanken an eine Zugehörigkeit zum Parthenon." (*Parthenon*, p. 203.)

figure between A and B was probably, for reasons of symmetry, female<sup>1</sup>. Furtwängler, on the other hand, suggested a male figure.

Sauer, *Ath. Mitth.*, 1910, pp. 65—80; Michaelis, *Parthenon*, p. 203; German Institute photograph, No. 562. Furtwängler, *Masterpieces*, p. 452.

**890.** Large vertical folds of drapery.

H. .40 m.

*B.M. Parthenon*, No. 96.

**891.** Fragment of a draped limb.

Br. .22 m.

*B.M. Parthenon*, No. 89.

**893.** Uncertain fragment.

H. .24 m.

*B.M. Parthenon*, No. 163.

**894.** Uncertain fragment of a body.

H. .23 m.

*B.M. Parthenon*, No. 172.

**896.** Pastern and part of a left forehoof of a horse. It is tooled at the back.

H. .16 m.

*B.M. Parthenon*, No. 215.

**897.** Flake off the surface of a limb.

H. .20 m.

**898.** Small male knee and upper part of leg.

H. .25 m.

*B.M. Parthenon*, No. 180.

**900.** Part of the lower part of a thigh with a knee-cap and a portion of a calf-muscle.

H. .23 m.

*B.M. Parthenon*, No. 167.

**902.** Right leg between the knee and ankle.

H. .26 m.

*B.M. Parthenon*, No. 46.

<sup>1</sup> *op. cit.* p. 187.

**903.** The upper part of a left hough and gaskin of a horse.

H. .28 m.

*Catalogue of Sculpture*, 341, 4; probably Michaelis, pl. VIII. J, K, g and u; *B.M. Parthenon* (No. 225), the lower part is missing here.

**904.** Part of a left thigh.

H. .26 m.

*B.M. Parthenon*, No. 51.

**905.** Hough and gaskin of a horse from the chariot group of the west pediment.

Br. .35 m.

**906.** Right hough joint of a horse.

H. .37 m.

Michaelis, pl. VIII. J, K, h; *B.M. Parthenon*, No. 223.

**908.** A left leg from the knee to a little above the ankle, on a small scale. There is a mark of attachment about .07 x .05 on the left side of the calf.

H. .26 m.

*B.M. Parthenon*, No. 177.

**909.** Biceps muscle.

H. .22 m.

*B.M. Parthenon*, No. 175.

**910.** The lower part of a right leg between the knee and ankle.

H. .21 m.

*B.M. Parthenon*, No. 165.

**911.** Part of the left hand and wrist of a male figure. The hand is bent back and the veins and muscles are strongly marked as though the figure had rested on the open palm. Perhaps it is from the figure V of the west pediment.

H. .21 m.

*Catalogue of Sculpture*, 339, 21; *B.M. Parthenon*, No. 34.

**912.** Right calf. There is a mark of attachment along the calf.

H. .28 m.

*Catalogue of Sculpture*, 339, 15; *B.M. Parthenon*, No. 166.

**913.** Right male thigh to the knee.

H. .40 m.

*B.M. Parthenon*, No. 36.

**914.** The upper part of a right forearm, which was bent at the elbow.

H. .23 m.

*B.M. Parthenon*, No. 179.

**915.** Vertical folds of drapery.

H. .36 m.

*B.M. Parthenon*, No. 106.

**915 (a).** Large coarse folds of drapery.

H. .41 m.

*B.M. Parthenon*, No. 97.

**916.** Horse's left thigh from the stifle to below the hough.

H. .40 m.

*B.M. Parthenon*, No. 199.

**917.** Left buttock.

H. .46 m.

Michaelis, pl. VIII. fig. 41 ; *B.M. Parthenon*, No. 138.

**918.** Right foreleg of horse above and below the knee.

H. .35 m.

*B.M. Parthenon*, No. 202.

**919.** Left knee, slightly bent. It is cut away at the back.

H. .25 m.

*B.M. Parthenon*, No. 130.

**920.** Female ankle, slightly raised, with a margin of drapery which shews on each side, but not behind.

H. .18 m.

*B.M. Parthenon*, No. 141.

**921.** Large mass of curving drapery, flying free and worked on both sides. It averages .13 m. in thickness and represents very heavy material. The figure to which it belonged must have been moving quickly, with the garments blowing out widely.

H. .51 m.

*B.M. Parthenon*, No. 114.



**922.** The right thigh of a figure in action, with drapery falling away from it. At the back is a rough vertical surface.

H. .49 m.

*B.M. Parthenon*, No. 101.

**923.** Heavy drapery, falling over an extended left arm. The beginning of the forearm issues from it.

Br. .47 m.

*B.M. Parthenon*, No. 108.

**924.** A right shoulder with edges of drapery, pierced with four holes.

H. .31 m.

*B.M. Parthenon*, No. 146.

**925.** Uncertain colossal fragment.

H. .52 m.

*B.M. Parthenon*, No. 140.

**926.** Part of the right side and back of a male figure, draped below the waist and nude above it.

H. .32 m.

*B.M. Parthenon*, No. 103.

**927.** Female right upper arm and shoulder, shewing a thin chiton pinned along the arm. The technique and rendering of the material is very good.

H. .44 m.

*B.M. Parthenon*, No. 107.

**928.** The right side of a female figure from the shoulder to the waist, with part of the right breast.

H. .52 m.

*B.M. Parthenon*, No. 137.

**929.** Fold of drapery beside the thigh of a seated figure.

Br. .31 m.

*B.M. Parthenon*, No. 124.

**930.** Left side of a heavily draped female figure, near the waist. Folds of an undergarment of thin material and heavy himation folds are visible.

H. .53 m.

*B.M. Parthenon*, No. 135.

**931.** Part of the right hip and muscles near the ribs of a woman draped in a chiton, girt with a cord.

H. .35 m.

*B.M. Parthenon*, No. 133.

**932.** Drapery girt round the waist of a figure with the right leg advanced.

H. .43 m.

*B.M. Parthenon*, No. 95.

**933.** Drapery girt round a waist shewing part of the abdomen and girdle. The garment is a thin chiton.

H. .23 m.

*B.M. Parthenon*, No. 155.

**934.** Colossal heel of a right foot and ankle, upon a plinth. Prandtl assigns it to the Prometheus or Hephaestus (H) of the east pediment.

Not given in *B.M. Parthenon*.

H. .26 m. ; h. of plinth, .11 m.

Prandtl, *Ath. Mitth.*, xxxiii. p. 2; German Institute photograph, No. 531.

**935.** A female head, much defaced. A veil is worn over the head, but not over the face. There are five holes, each about .01 m. in diameter, round the hair above the forehead, three smaller holes below and two at the right side.

The underpart of the head is broken away and few traces of the features remain.

H. .35 m.

*Catalogue of Sculpture*, 339, 2; Michaelis, pl. viii. fig. 9; *J.H.S.*, 1911, xxxi. p. 67, fig. 2; *B.M. Parthenon*, No. 15.

**936.** Folds of drapery and an uncertain mass, perhaps of hair. The cleavage of the marble at the back is similar to that of the torso of Athena, but no fitting has been obtained.

H. .43 m.

*B.M. Parthenon*, No. 109.

**942.** Part of the stem and sprays of an olive-tree, in three branches. It is undercut deeply in front and not worked at the back. Almost certainly from the centre of the west pediment.

L. .41 m.

*Catalogue of Sculpture*, 339, 18; Michaelis, pl. VIII. fig. 15; *Parthenon Guide*, p. 120 (339, 18); *B.M. Parthenon*, No. 149.

**942(a).** Sprays of olive, similar to 942, and not worked at the back.

H. .17 m.

*Catalogue of Sculpture*, 339, 17; *Parthenon Guide*, p. 120 (339, 17); *B.M. Parthenon*, No. 148.

**943.** Left male foot, wearing a sandal, .035 m. in height. There is no trace of the sandal straps. The second toe is a little longer than the first. The foot is badly weathered at the right side, shewing that the figure faced towards its left, and is broken off at the ankle.

Br. .13 m.; W. .33 m.

*B.M. Parthenon*, No. 41.

**944.** Lower part of a female right arm.

H. .19 m.

*B.M. Parthenon*, No. 45.

**946.** Palm and base of thumb of a right hand.

H. .17 m.

*B.M. Parthenon*, No. 32.

**947.** The upper part of a horse's left hough and gaskin. See No. 832 for the lower part.

H. .30 m.

*B.M. Parthenon*, No. 226 (both fragments united).

**948.** The lower part of a colossal right leg, bent at the knee. For the upper part see No. 1052. Perhaps from the figure H of the west pediment.

H. .37 m.

Michaelis, pl. VIII. fig. 36; *Catalogue of Sculpture*, 339, 9; *Parthenon Guide*, p. 120 (339, 9); *B.M. Parthenon* (both parts), No. 60.

**949.** Colossal right calf and shin.

H. .41 m.

**952.** Part of a thigh.

H. .27 m.

*B.M. Parthenon*, No. 54.

**953.** Right female foot wearing a sandal, with part of the ground and a margin of drapery. There are no marks for the attachment of the sandal. There is a fracture on the right side.

L. .36 m.

*B.M. Parthenon*, No. 40.

**954.** Left arm, bent at the elbow.

L. .34 m.

*B.M. Parthenon*, No. 131.

**955.** Part of a left thigh just above the knee, shewing the under part of the knee and on the top of the knee a corner of drapery with a *glans*.

The surface is badly weathered, suggesting that it projected forwards out of the pediment.

Sauer would assign it to a figure a little larger than D of the east pediment. Not given in *B.M. Parthenon*.

H. .26 m.

Sauer, *Ath. Mitth.*, xvi. p. 79; *Catalogue of Sculpture*, 339, 13.

**956.** Left forearm, bent at the joint, with a piece of drapery (?) in contact with it near the elbow point.

L. .30 m.

*B.M. Parthenon*, No. 129.

**957.** Left hough of horse.

H. .31 m.

*B.M. Parthenon*, No. 211.

**960.** Part of a right upper arm, with parts of deltoid and biceps. The outer extremity has been worn by long exposure in a fractured state to the weather.

H. .24 m., average thickness, .09 m.

*B.M. Parthenon*, No. 178.

**961.** Right forearm, bent at the elbow.

L. .26 m.

*B.M. Parthenon*, No. 150.

**963.** Fragment of a wing shewing parts of about thirteen feathers. Group I. (See Introduction p. 3.)

H. .37 m.

Michaelis, *Parthenon*, pl. viii. fig. 10; *B.M. Parthenon*, No. 144.



**964.** Fragment from the middle part of a wing of very flat technique and belonging to Group III. Two other fragments (Nos. 3472, 968) fit on to the left and right of it respectively.

·25 m. × ·15 m. × ·04 m.

Prandtl, *Ath. Mitth.*, 1908, pl. II. No. 2; *B.M. Parthenon*, No. 152 (the middle fragment).

**965.** Fragment of a sea monster with six spines along the back and corrugations below. It is joined to a second fragment which bears no number. The second fragment has four spines and is joined to a base or plinth which is about ·12 m. high.

It is probably part of the monster, which, according to Carrey and Dalton, was associated as an attribute with the car of Amphitrite on the west pediment.

L. of 965, ·48 m. L. of second fragment, ·57 m.

*Catalogue of Sculpture*, 339, 12; Michaelis, pl. VIII. fig. 17; *B.M. Parthenon*, No. 156.

**966.** Large part of a left wing with a joint and a large dowel piece at the lower extremity. Although this wing is assigned to figure N of the west pediment all attempts to attach it to that figure have been unsuccessful.

H. ·76 m. The dowel measures ·095 m. in depth and ·08 m. (see No. 3468) in breadth at the end, and is ·20 m. long. Group I.

*Catalogue of Sculpture*, 339, 4; Michaelis, pl. VIII. fig. 11; Prandtl, *Ath. Mitth.*, 1908, p. 8, fig. 2 and p. 10; Overbeck, *Sächs. Sitz. Ber.*, 1880, p. 168 and pl. III. 2; *B.M. Parthenon*, No. 143; *Parthenon Guide*, p. 119 (339, 4).

**967.** Fragment shewing parts of two rows of feathers. It has a margin at one end. Group III.

H. ·33 m., Th. ·13 m.

*B.M. Parthenon*, No. 145.

**968.** Fragment from the edge of a wing. Group III.

·30 m. × ·185 m., Th. ·04.

Prandtl, *Ath. Mitth.*, 1908, pl. II. No. 1; *B.M. Parthenon*, No. 152 (the right-hand fragment).

**969.** Part of the margin of a right wing, of the same stone and style as No. 966; the feathers seem to be the smaller feathers of the base of a wing. The edge is rounded. Group I.

H. .26 m.

*B.M. Parthenon*, No. 151.

**970.** Large folds of drapery, flying free.

H. .34 m.

*B.M. Parthenon*, No. 65.

**971 (a).** Uncertain fragment.

H. .31 m.

*B.M. Parthenon*, No. 116.

**988.** Part of a heavy mantle falling from a shoulder (?).

H. .31 m.

*B.M. Parthenon*, No. 68.

**1018.** Large folds of drapery.

H. .32 m.

*B.M. Parthenon*, No. 94.

**1019.** Large folds of drapery hanging free, and blowing out. The folds are deeply undercut.

H. .46 m.

*Catalogue of Sculpture*, 339, 6; *B.M. Parthenon*, No. 74.

**1021.** Part of a sleeve, and folds of drapery falling over a left upper arm. The forearm was worked separately and attached by a joint. The dowel fitting for this joint is .05 m. long and has a flat round surface.

H. .26 m.

*B.M. Parthenon*, No. 78.

**1022.** Vertical folds of drapery. Three wide grooves of drapery are worked behind.

H. .27 m.

*B.M. Parthenon*, No. 69.

**1023.** Large vertical folds of drapery hanging free.

H. .53 m.

*B.M. Parthenon*, No. 64.

**1024.** Fragment of the draped breast of the figure recumbent in the south angle of the west pediment.

H. .42 m.

*B.M. Parthenon*, No. 160 and see pl. XII. and fig. 36.

**1025.** Draped left thigh and knee.

H. 52 m.

*B.M. Parthenon*, No. 147.

**1028.** The left knee of a seated figure with the fingers of a small right hand visible upon it and drapery at the top. It is probably a part of the figures D, E of the west pediment, the hand being that of the boy E. For the torso of the latter figure see "no number" (*b*).

H. .31 m.

*Catalogue of Sculpture*, 339, 8; *B.M. Parthenon*, No. 102; *Parthenon Guide*, p. 120 (339, 8).

**1028** (*a*). Vertical folds of drapery.

H. .52 m.

**1030.** Fragment of a draped thigh.

H. .38 m.

*B.M. Parthenon*, No. 134.

**1036** (*a*). Large folds of drapery.

Br. .43 m.

*B.M. Parthenon*, No. 82.

**1041.** Draped right forearm from the elbow to the wrist. The drapery covers the arm all round.

H. .36 m.

*B.M. Parthenon*, No. 113.

**1042.** An uncertain fragment, covered on one side with small feathers, conventionally worked. It is doubtful if it can be derived from the Parthenon.

Width of the feathered surface, .26 m.

**1043.** Part of the left side of a draped female figure near the waist.

H. .44 m.

*B.M. Parthenon*, No. 142.

**1046.** Folds of flowing drapery and a large marble dowel for attachment measuring .09 m. long and .10 m. deep.

H. .36 m.

*B.M. Parthenon*, No. 127.

**1048.** Left thigh and knee.

H. .38 m.

*B.M. Parthenon*, No. 53.

**1049.** Right forearm.

L. .39 m.

*B.M. Parthenon*, No. 44.

**1050.** Fragment of a colossal draped right thigh.

H. .34 m.

*B.M. Parthenon*, No. 80.

**1051.** The back of a right shoulder, thickly draped. The drapery gathered round the waist is also visible. It is in very good condition and the workmanship is above the average.

H. .36 m.

*B.M. Parthenon*, No. 75.

**1052.** The upper part (above the knee) of a colossal right leg, bent. See No. 948 for the lower part.

L. .35 m.

*Catalogue of Sculpture*, 339, 9; *B.M. Parthenon*, No. 60 (both parts).

**1053.** The middle part of a colossal right thigh, with a mark of attachment on the right side.

H. .33 m.

*B.M. Parthenon*, No. 55.

**1055.** Colossal right shoulder.

H. .32 m.

*B.M. Parthenon*, No. 42.

**1058.** Middle part of a colossal left thigh, weathered in front and with marks of attachment at the back.

H. .37 m.

*B.M. Parthenon*, No. 50.



**1059.** The lower part of a right leg between the knee and ankle.

H. .30 m.

*B.M. Parthenon*, No. 52.

**1060.** Colossal left forearm, from the elbow to near the wrist.

H. .40 m.

*B.M. Parthenon*, No. 43.

**1079.** Part of a left thigh, closely draped.

H. .47 m.

*B.M. Parthenon*, No. 99.

**1080.** Fragment of the left thigh of a seated (?) figure, with folds of fine drapery falling over it.

H. .33 m.

*B.M. Parthenon*, No. 84.

**1083.** The lower part of a male abdomen.

H. .39 m.

*B.M. Parthenon*, No. 37.

**1086.** Fragment of drapery from the right side of a female figure, shewing part of the chiton and thick folds of a mantle, girt round the waist. It is only superficially worked at the back.

H. .29 m.

*B.M. Parthenon*, No. 77.

**1087.** Small fragment from a right leg. See No. 1184 to which it belongs. It was broken off probably in antiquity and fixed on with an iron pin.

H. .19 m.

*B.M. Parthenon*, No. 104 (with 1184).

**1088.** A right shoulder draped with a sleeve and mantle. There are remains of sockets on the other side for the attachment of the head and forearm. The execution does not seem to be in the style of the Parthenon marbles.

H. .47 m.

*B.M. Parthenon*, No. 98.

**1089.** Uncertain fragment, perhaps part of the rump of a seated figure. The figure was very much overhung. The marks of a drill are visible.

H. .40 m.

*B.M. Parthenon*, No. 164.

**1091.** The lower part of a right thigh.

H. .27 m.

*B.M. Parthenon*, No. 171.

**1093.** Folds of drapery, in bad preservation.

Br. .38 m.

*B.M. Parthenon*, No. 85.

**1097.** The front of a horse's head, without the muzzle. Two eyes and a ridge of flesh and the veins below it, and the whole of the forehead are visible. The under part is all missing above the cheek.

Br. .43 m.

Michaelis, pl. VIII. J, K, b; Newton, *Parthenon Guide*, 1886, p. 91, No. 5; *B.M. Parthenon*, No. 191.

**1098.** Part of a female right arm near the elbow, slightly bent.

H. .35 m.

*Catalogue of Sculpture*, 339, 24; *B.M. Parthenon*, No. 136.

**1099.** Left thigh of a horse, from below the stifle, the outer side being split away.

H. .46 m.

*Catalogue of Sculpture*, 341, 5; Michaelis, pl. VIII. J, K, l; *B.M. Parthenon*, No. 222.

**1101.** Part of a colossal right foot, slightly raised upon the toes. It has been assigned to the Athena of the west pediment.

Br. .28 m.

*Catalogue of Sculpture*, 339, 11; Michaelis, pl. VIII. fig. 31; *B.M. Parthenon*, No. 39; *Parthenon Guide*, p. 120 (339, 11).

**1105.** Left male breast and the base of the left arm.

H. .50 m.

Sauer, *Ath. Mitth.*, 1891, p. 80; *B.M. Parthenon*, No. 162.

**1106.** Part of a horse's neck and chest, with a band across it. Of uncertain attribution.

H. .38 m.

*B.M. Parthenon*, No. 187.

**1114.** Folds of heavy drapery.

H. .35 m.

*B.M. Parthenon*, No. 105.

**1124.** Right male breast.

H. .38 m.

*B.M. Parthenon*, No. 161.

**1146.** Part of a draped arm.

H. .13 m.

*B.M. Parthenon*, No. 71.

**1161.** Drapery falling over a right male breast.

H. .27 m.

*B.M. Parthenon*, No. 117 and also (by error) No. 62.

**1174.** The left side of a female head shewing part of the cheek, the ear and hair. No other features remain. It is sketchily worked; the ear is very deep and has a large lobe.

H. .34 m.

Michaelis, pl. VIII. fig. 8; *J.H.S.* 1911, xxxi. p. 67, fig. 3; *B.M. Parthenon*, No. 16.

**1179.** Vertical folds of drapery hanging free. Marks of the drill are visible.

H. .38 m.

*B.M. Parthenon*, No. 73.

**1181.** Large fold of hanging drapery.

H. .30 m.

*B.M. Parthenon*, No. 93.

**1182.** The lower margin of folds of drapery violently agitated. The ridges stand out .05 m.

H. .20 m.

*B.M. Parthenon*, No. 72.

**1183.** Vertical folds of drapery.

H. .24 m.

*B.M. Parthenon*, No. 181.

**1184.** Part of right leg, below the knee, of a colossal figure, striding to the right, with large folds of a mantle, falling from above over the limb; the edge of a tunic is visible beneath it.

See No. 1087 for the top part of this fragment.

H. .58 m.

*B.M. Parthenon*, No. 104.

**1185.** This fragment gives parts of five feathers, each .11 m. broad and deeply undercut at the edges. Group II.

L. .53 m., Br. .15 m., Th. .02 m.

**1186.** The edge of a wing: it fits on to the left side of No. 3472. Group III.

Th. .04 m.

**1187.** Parts of five feathers, each 9 cm. broad. This is a fragment from the tip of a wing, with a finished edge on one side. Group III.

L. .31 m., Br. .25 m., Th. .02 m.

**1188.** Parts of two large feathers, each .14 m. wide. Group II.

L. .39 m., Br. .11 m., Th. .02 m.—.03 m.

**1207.** Fragment of a wing similar to No. 969, not given by Prandtl or *B.M. Parthenon*. Group I.

.19 m. × .19 m., Th. .07 m.

**1213.** Right hand of a female figure. The thumb and fingers are missing, and the scale of the hand is small.

H. .14 m.

*Catalogue of Sculpture*, 339, 22; *B.M. Parthenon*, No. 30.

**1214.** Right hand with the thumb and fingers missing. The fingers appear to have been wide apart.

H. .16 m.

*Catalogue of Sculpture*, 339, 23; *B.M. Parthenon*, No. 24.



**1215.** Left hand and wrist. The ball of the thumb is cut away near the palm to allow for the insertion of a staff, upon which the index finger would lie out straight.

Prandtl thinks that it is the left hand of the Zeus of the east pediment, raised aloft and holding a staff. He bases this attribution on the Zeus of the Madrid puteal and on the traces of the staff inside the hand.

Overbeck, however, assigned it to the "Dionysus" of the east pediment.

For another fragment of this Zeus, see No. 3295.

L. .27 m.

*Catalogue of Sculpture*, 339, 20; Overbeck, *Sächs. Sitz. Ber.*, 1880, p. 43; *B.M. Parthenon*, No. 27; Prandtl, *Ath. Mitth.*, 1908, pl. I. figs. 4 and 5, and p. 5; German Institute photograph, No. 549; *Parthenon Guide*, p. 120 (339, 20).

**1218.** The right side of a female head. There are twenty-eight small holes in the side of the head, and one in the ear. The purpose of the former is uncertain, the latter is for an earring.

The style closely resembles that of the Laborde head, and the ear and folds of hair are quite in the style of the Parthenon marble. No. 935 is a fragment with similar holes for attachment.

There seems, therefore, no reason for assigning it to a high relief, and not to the Parthenon marbles.

H. .26 m.

*Catalogue of Sculpture*, 339, 3; *B.M. Parthenon*, No. 20.

**1223.** The right side of a female head and the greater part of the left cheek below the eye. The hair is tied behind in an *ὀπισθοσφενδόνη*, and is rendered by very small and sketchy curls.

H. .25 m.

*B.M. Parthenon*, No. 19.

**1228.** Fragment of a wing covered with small feathers and down. Group I.

H. .22 m., D. .11 m.

**1231.** The top of a right male arm, shewing the biceps.

H. .22 m.

**1233.** Left female breast covered with very thin drapery. Perhaps from the figure W of the west pediment.

H. .31 m.

*Catalogue of Sculpture*, 339, 28; *B.M. Parthenon*, No. 86.

**1243.** Part of a left upper arm with traces of a female breast and folds of drapery.

H. .21 m.

*B.M. Parthenon*, No. 79.

**1254.** Heavy folds of drapery.

H. .17 m.

*B.M. Parthenon*, No. 120.

**1256.** Knot and cord from drapery. There is a plane surface and pinhole at the back.

Br. .155 m.

**1264.** A right knee, slightly bent, with a margin of drapery above. This fragment is in very good preservation.

H. .25 m.

*B.M. Parthenon*, No. 132.

**1267.** Wing fragment. Group III.

.09 m. × .10 m., Th. .043 m.

**1272.** Folds of drapery over a leg, probably not from the Parthenon.

H. .29 m.

*B.M. Parthenon*, No. 100.

**1274.** Margin of drapery with a *glans* at one corner, probably from the side of a seat.

H. .26 m.

*B.M. Parthenon*, No. 66.

**1276.** Uncertain fragment of drapery.

Br. .24 m.

**1277.** Large folds from the edge of a mantle, and part of a plinth. Drill marks are visible just above the plinth.

H. .25 m.

*B.M. Parthenon*, No. 90.

**1279.** A left female breast with drapery drawn tight over it.

H. .185 m.

*Catalogue of Sculpture*, 339, 29; *B.M. Parthenon*, No. 87.

**1307 (a).** Large folds of drapery, very similar in treatment to the folds of drapery on the Medici torso.

H. .35 m.

*B.M. Parthenon*, No. 83.

**2220.** Colossal left forearm below the elbow.

H. .32 m.

*B.M. Parthenon*, No. 158.

**2221.** The lower part of a left male thigh.

H. .25 m.

*B.M. Parthenon*, No. 29.

**2872.** Part of the draped right hip of a seated (?) figure. It is worked on three sides.

Br. .36 m.

*B.M. Parthenon*, No. 126.

**2898.** Fine folds of drapery over an arm, shewing the fabric of a chiton.

H. .12 m.

*B.M. Parthenon*, No. 123.

**2919.** Folds of a chiton, below a female right arm. The arm appears to have been fixed in a socket.

H. .32 m.

*B.M. Parthenon*, No. 122.

**2937.** Vertical folds of drapery.

H. .19 m.

*B.M. Parthenon*, No. 119.

**2952.** Part of a female body, between the breasts and the waist, covered with drapery.

H. .30 m.

*B.M. Parthenon*, No. 112.

**3118.** Edge of heavy drapery falling over an ankle in a bold sweep.

H. .28 m.

*B.M. Parthenon*, No. 118 (inverted).

**3205.** Part of a right side from the ribs to the thigh of a draped figure.

H. .51 m.

*B.M. Parthenon*, No. 115.

**3286** (in red). Scrotum of stallion.

H. .43 m.

Michaelis, pl. VIII. J, K, e; *B.M. Parthenon*, No. 221.

**3295.** A fragment representing massive folds of drapery, on a large scale, falling over an upper arm. It is very finely executed and shews the style of the drapery of the Parthenon pediments at its best. The material represented is thick and heavy. Prandtl assigns it to the Zeus of the east pediment, who, he says, was seated with his left arm raised holding his staff. These folds would be the folds of a himation, falling over the upper arm, the forearm being left bare. The place for the attachment of the forearm is seen on the drapery.

For another fragment of this Zeus see No. 1215.

Prandtl, *Ath. Mitth.*, 1908, pl. I. figs. 2, 3, and p. 4; *B.M. Parthenon*, No. 105 a; German Institute photograph, No. 526.

**3468.** Large part of a wing, shewing three rows of feathers. There is a large dowel piece at the lower extremity. At one end there is a separate fragment added, measuring .17 m. in length. This is probably the original wing assigned to fig. N of the west pediment. (See No. 966 of Group I.) Group II.

L. .62 m., Br. .52 m. The dowel measures .095 m. in thickness.

Prandtl, *Ath. Mitth.*, 1908, p. 8, fig. 3; *B.M. Parthenon*, note to No. 143.

**3471.** Wing fragment, worked smooth at the back. It is referred to in *B.M. Parthenon* as being of a different style from the other fragments described in this group; but this does not appear to be the case. Group II.

.32 m. × .18 m.

Prandtl, *Ath. Mitth.*, 1908, pl. II. No. 10; *B.M. Parthenon*, No. [152 h].



**3472.** Wing fragment, which joins on to the left side of No. 964. Group III.

H. .25 m., Th. .04 m.

*B.M. Parthenon*, No. 142, the left fragment.

**3473.** A top part of a wing. Group II.

.17 m. × .08 m.

Prandtl, *Ath. Mitth.*, 1908, pl. II. No. 4.

**3474.** Wing fragment rounded at the back. Parts of four feathers are visible. Group II.

.21 m. × .09 m.

Prandtl, *Ath. Mitth.*, 1908, pl. II. No. 5.

**3477.** Small fragment, part of one feather. Group III.

.105 m. × .085 m.

Prandtl, *Ath. Mitth.*, 1908, pl. II. No. 9.

**3478.** Wing fragment. Group II.

.13 m. × .10 m.

**3480.** Wing fragment. Group II.

.16 m. × .09 m.

**3482.** Wing fragment. Group II.

.21 m. × .12 m.

**3483.** Wing fragment. Group III.

.20 m. × .13 m.

**3484.** Wing fragment, rounded at the back. Group II.

.21 m. × .09 m.

**3485.** Wing fragment. Group II.

.13 m. × .07 m.

Prandtl, *Ath. Mitth.*, 1908, pl. II. No. 6.

**3653.** Lower part of a male abdomen. Probably not from the Parthenon as it seems of late style. The pubes appears to have been separately attached.

H. .29 m.

*B.M. Parthenon*, No. 168.

NOTE. The following fragments referred to in *B.M. Parthenon* are not on the shelves of the Acropolis Museum, nor in the Apotheke.

*B.M. Parthenon* as Nos. 25, 38, 47, 57, 58, 61, 70, 81, 88, 92, 153, 154, 157, 159, and the lower part of 59 (see above, No. 835), and fragments from the chariot groups of the west pediment given in *B.M. Parthenon* as Nos. 189, 192, 194, 200, 219 and the lower part of No. 225 (see above, No. 903).

The larger fragments of horses from the chariot groups of the west pediment are lying among the foundations of the Old Athena Temple on the Acropolis. The barrel and hind-quarters of a horse shewn in *B.M. Parthenon*, fig. 40, is on the north wall at the west end of the Temple. Of the other large fragments two are designated in *B.M. Parthenon*, fig. 42, as B and E.

## II. REMAINS OF THE METOPES OF THE PARTHENON<sup>1</sup>

No number (a).

Left foot in a shoe and drapery of a figure seated to the left. Rocks are visible. The fragment is from the lower part of a metope. The style is of the later type.

H. .66 m.

Michaelis, pl. iv. F; *B.M. Parthenon*, No. 367.

No number (b).

Rocks from the lower margin of a metope, with the instep of a right foot turned to the left.

Br. .60 m.

*B.M. Parthenon*, No. 368.

No number (c).

Male torso, half turned to the right. The head was probably turned to the left, and both arms were outstretched. There are folds of drapery behind the back.

Missing—The head and neck; arms and the rest of the left side from the armpit and the right side from the hip.

<sup>1</sup> Ten fragments bear no numbers and are here catalogued under the letters shewn. See note on p. 39.

From the south side, metope No. XIV. The style is good but of the severe type.

H. .46 m.

*Parthenon Guide*, p. 124 (343, 4); *B.M. Parthenon*, No. 253.

No number (*d*).

Lapith head turned to the right.

Missing—The right side of the top of the head as far as the ear; the whole of the left side of the head and the nose. It is of the severe type.

H. .119 m.

*B.M. Parthenon*, No. 259.

No number (*e*).

Flowing drapery and part of the lower margin of a metope.

H. .30 m., H. of margin, .075 m.

*B.M. Parthenon*, No. 302.

No number (*f*).

The lower part of a right upper arm.

H. .11 m.

*B.M. Parthenon*, No. 313.

No number (*g*).

The upper part of the right thigh of a male figure.

H. .22 m.

*B.M. Parthenon*, No. 317.

No number (*h*).

Male torso to the hips. The right side, left arm, both legs and the head and neck are missing. There is a pin hole in the base of the neck and a pin on the under side. There is drapery over the left shoulder. (In the Apotheke.)

H. .46 m., Br. .25 m.

No number (*i*).

The lower part of a forearm to the wrist; it is badly weathered.

L. .13 m.

No number (*k*).

The right shoulder of a female figure, like No. 2330, and in a similar dress and posture.

H. .36 m., Br. .20 m.

**179.** Left calf.

H. .175 m.

**186.** The lower part of a right thigh and leg to just below the knee.

H. .20 m.

**228.** Part of a thigh, with attachment.

H. .15 m.

**703.** Part of the left side of a metope shewing the thighs of a male figure. He appears to have been striding or stepping upwards towards the right. Behind him there are visible the folds of a long chlamys or himation. In front of him is the edge of what may be part of a second figure.

It is assigned by Michaelis to metope XXIII of the south side which, according to Carrey, represents a wrestling scene between a centaur and a Lapith. The former rears up and attacks the Lapith with his forelegs; the Lapith appears to be gripping the centaur's neck, but the correspondence with Carrey's drawing of that metope is not exact.

H. .99 m., Br. .68 m.

*B.M. Parthenon*, p. 42, fig. 79; Michaelis, pl. iv. P.

**705.** The greater part of a metope shewing a centaur turned to the left seizing a girl by the waist with his right arm, while with his left he grips her left wrist. She is struggling and holding the folds of her garment in her right hand. The metope is No. XII of the south side.

Missing—Of the girl: the head, right arm from the shoulder and left foot.

Of the centaur: the head and shoulders, all the right arm, except traces. The left hind leg and right foreleg. The surface of the left hoof, which was fixed on with a metal pin.

The fingers of the centaur are seen on the girl's left forearm.

The upper part of the girl's body is twisted round to her right in a very unnatural way and the folds of the drapery, especially those over her left foot, seem heavy.

The girl's right arm appears to have been outstretched. The subject and composition of the metope are similar to those of metope X of the south side.



There are marks on the background for the attachment of the left hind leg and tail of the centaur.

The following parts of the metope are separate fragments which have all been attached to it except the last:—

(a) Part of the drapery above the girl's right hip: it has been fixed on by pins in two places.

(b) The base of the centaur's left hind leg.

(c) The lower right corner of the metope. This fragment does not fit closely.

(d) Fragment No. 780 which gives the lower part of the girl's right leg and part of the left foreleg of the centaur. This fits on with two metal pins into two holes on the metope (see No. 780).



No. 705.

The left foot of the girl with part of the ground underneath it is in the British Museum and is published in *B.M. Parthenon* as No. 238 of the original fragments in London. A cast of it has been fitted to the cast of the whole metope in the British Museum. It does not fit closely to No. 780. (See p. 87.)

H. 1·8 m., Br. 1·22 m.

*B.M. Parthenon*, p. 31 and pl. xxi. 1; Michaelis, pl. III. 12; *Parthenon Guide*, fig. 19.

**706.** The greater part of a metope with a large part of the upper margin preserved, shewing two figures. On the left is a draped male figure moving to the left away from a female figure who is taking a step to the left. The male figure had his right arm outstretched and his left arm held the folds of a heavy himation. His right leg was bent in a stride. The female figure held her right arm out at a wide angle and her left arm at her side. She is clad in what appears to be a peplos with an overfall girt at the waist and pinned on each shoulder; perhaps, however, the garments are a chiton with an overfall and a himation cast over the shoulders as an epiblema.

The treatment of the drapery is heavy, that of the woman being peculiarly rigid. There are no attached fragments.

The metope has been deliberately defaced. It comes from the north side.

H. 1·8 m., Br. 1·22 m.

*B.M. Parthenon*, p. 41, fig. 78 and p. 42; Michaelis, pl. iv. D.

**708.** Male torso, half turned to the left. The right arm was raised. The surface has been deliberately defaced. It is from metope XVI of the south side.

H. ·55 m.

*Parthenon Guide*, p. 124 (343, 6); Michaelis, pl. iv. m; *B.M. Parthenon*, No. 256 (see fig. 54).

**710.** The greater part of the centre of a metope from the north side shewing a youth turned to the right with a chlamys loosely over his shoulders. He is straining backwards and his left leg is advanced. Behind him and to the right are the remains of the body of a horse or centaur and beneath is a rock. He appears to be pulling in the horse like the figure on slab VIII of the west side of the frieze.

Missing—Of the youth: the head and right shoulder, both the arms. The right leg to the hip, most of the left leg, the right side and the whole of the surface of the body.

Of the horse or centaur: the whole of the surface of the body and all the upper part and shoulders. The right foreleg and left foreleg except for traces, both hind legs.

The metope has been deliberately defaced and on the background under the body of the horse is the mark of a bullet.

There are no attached fragments.

The width of the fore part of the horse suggests that it may have been a centaur and the metope would thus resemble metope XXVII of the south side, but there is not sufficient of the surface left to tell definitely.

H. .99 m., Br. 1.7 m.

Michaelis, pl. iv. A; *B.M. Parthenon*, p. 42 and fig. 77.

**710 (a).** Male torso half turned to the right towards which it faced. The right arm was outstretched. There are traces of the background behind.

The surface has been deliberately defaced.

H. .52 m.

*B.M. Parthenon*, No. 257.

**712.** Torso of a male figure standing. The drapery hangs from the left shoulder and falls down the back to the waist. It was joined to the background at the right side. The lower part of the right leg is an added fragment. There is a dowel hole for the head and neck. It is assigned to metope No. XVII of the south side.

H. .63 m.

*Catalogue of Sculpture*, 343, 2; *Parthenon Guide*, p. 124 (343, 7); Michaelis, pl. iv. N; 'Εφ. 'Αρχ., 1894, pl. x. fig. 4; *B.M. Parthenon*, No. 255 (see fig. 55).

**713.** The upper part of the body, from the shoulders to the waist of a female figure. Drapery falls over the right shoulder and the right arm is extended. The left arm was probably raised. The remains of the neck shew that the head was turned slightly to the right. The figure was fixed at the back to a background.

Missing—The right arm from the biceps, the whole of the left arm. The head and neck. The body below the waist.

Malmburg ('Εφ. 'Αρχ.) assigns this fragment to metope XXI of the south side, now destroyed, which, as restored from Carrey, represents two women with an archaic temple image between them.

H. .28 m.

'Εφ. 'Αρχ., 1894, pl. x. 5; *B.M. Parthenon*, p. 34, fig. 59.

**714.** Torso of a Lapith. The right arm was outstretched but slightly downwards. The left arm was raised high. The head was turned to the left. The left leg was out and the right leg placed firm.

The figure is of the later style and is weathered in front.

It is from metope XXIV of the south side.

H. .52 m.

Michaelis, pl. III. 24; *Catalogue of Sculpture*, 343, 5; *Parthenon Guide*, p. 125 (343, 14); *B.M. Parthenon*, No. 252.

**715.** Torso of a Lapith standing facing his left, with his left arm and left leg extended. There is the mark of a hoof on the breast. The figure is fixed to a background and is perhaps from metope XXIII of the south side.

The style is severe, the muscles of the abdomen being rendered in an almost archaic way.

H. .55 m.

Michaelis, pl. IV. 1; *B.M. Parthenon*, No. 254.

**716.** Part of the thighs of a male figure. Behind it are the folds of a large chlamys. The back is a roughly smoothed surface. The drapery seems to be of the severe style.

It probably belongs to one of the central metopes of the south side.

H. .66 m.

*B.M. Parthenon*, 384 a, and fig. 95.

There is no cast of this fragment in the British Museum.

**719.** Biceps of a right arm.

Br. .14 m.

*B.M. Parthenon*, No. 286.

**720.** Head of a centaur. The right side is broken off and the lower part is in two fragments which join at the chin. It was fixed on to the background at the right side and the right side of the face is not fully worked, the right eye and the right side of the nose being out of proportion. On the left side of the head are remains of over twenty small holes. The head is from metope IX of the south side, now in the British Museum, where a cast of the head is placed in position. The metope represents a centaur pushing a Lapith backwards over a wine-jar.



The style of the head contrasts strongly with that of No. 727.  
H. .21 m.

Boissonas and Mansell, pl. xxxi.; *B.M. Parthenon*, p. 31,  
and pl. xx. 1.

**721.** Right elbow slightly draped, with traces of the  
drapery which fell away from the right shoulder.

H. .19 m.

*B.M. Parthenon*, No. 273.

**722.** Head of Lapith. It is greatly weathered on the  
right side of the forehead and head and is incompletely worked  
on the left side, thus shewing that it was facing towards its left.  
A cast of this fragment has been adjusted to fit the neck of  
the Lapith on metope XXVII of the south side in the British  
Museum.

All over the back of the right side of the head are about  
50 neatly bored holes.

H. .21 m.

*B.M. Parthenon*, No. 375, and see pl. xxii. 1 and fig. 63.

**723.** Right upper arm, bent at the elbow.

H. .17 m.

*B.M. Parthenon*, No. 265.

**724.** Right elbow and forearm with a pin .13 m. long  
protruding from the lower end of the forearm.

H. .18 m.

**727.** The head and part of the right shoulder of a centaur  
vigorously moving. The right arm is raised at a slant. This  
head is from the centaur on metope VII of the south side,  
which represents a Lapith gripping a centaur by the throat  
and thrusting him back. The metope is now in the British  
Museum, where a cast of the head is placed in position.

H. .21 m.

Boissonas and Mansell, pl. xxx.; *B.M. Parthenon*, p. 30, and  
pl. xix. 1.

**728.** The upper part of a helmeted head of a Lapith,  
turned to the right. There are five holes in a group in front

of the ear and two below it. On the top of the head is a large hole measuring .015 m. in diameter and .02 m. in depth.

H. .12 m.

*B.M. Parthenon*, No. 262.

**729.** A right elbow, bent. There is a mark of attachment on the under side: the upper side is weathered.

H. .16 m.

*B.M. Parthenon*, No. 284.

**730.** The lower part of a left leg.

For the upper part see No. 752.

H. .155 m.

*B.M. Parthenon*, No. 335 (both fragments joined).

**731.** Part of a right arm, slightly bent at the elbow. It is badly weathered on one side.

H. .15 m.

*B.M. Parthenon*, No. 266.

**732.** A forearm and elbow with drapery.

H. .18 m.

*B.M. Parthenon*, No. 300.

**733.** A left elbow and lower arm, very badly weathered almost all round.

L. .15 m.

*B.M. Parthenon*, No. 268.

**734.** Right upper arm, weathered on the outer surface.

H. .18 m.

*B.M. Parthenon*, No. 272.

**735.** Right leg of a male figure, from the knee to the ankle.

H. .20 m.

*B.M. Parthenon*, No. 310.

**736.** Right leg of a male figure, from below the knee to above the ankle. It is badly weathered on the front of the shin.

H. .20 m.

*B.M. Parthenon*, No. 305.

**737.** The lower part of a shoulder and right arm bent at the elbow. For the upper part, including the shoulder, see No. 787.

The surface is badly weathered.

H. .22 m.

*B.M. Parthenon*, No. 258 (both fragments united).

**738.** The lower part of a right leg, from above the knee to the ankle. It joins just below the knee to the upper part to No. 802 (q.v.). There is a mark of attachment on the right side of the calf.

H. .205 m.

*B.M. Parthenon*, No. 348 (both fragments united).

**739.** The right arm of a male figure, from the elbow to the wrist.

H. .17 m.

*B.M. Parthenon*, No. 308.

**740.** Draped shoulder (?).

H. .12 m.

*B.M. Parthenon*, No. 275.

**741.** Right elbow, sharply bent.

Br. .12 m.

*B.M. Parthenon*, No. 290.

**742.** The left calf of a male figure.

H. .11 m.

*B.M. Parthenon*, No. 315.

**743.** A left forearm.

H. .15 m.

*B.M. Parthenon*, No. 274.

**744.** The wrist of a right arm.

H. .12 m.

*B.M. Parthenon*, No. 283 (there described as part of a leg).

**745.** Part of a leg, above the left ankle (?).

H. .07 m.

*B.M. Parthenon*, No. 291.

**746.** A right arm below the elbow.

H. .10 m.

*B.M. Parthenon*, No. 301.

**747.** Part of a right forearm, weathered on the outer surface.

H. .11 m.

*B.M. Parthenon*, No. 270.

**748.** Fragment flaked off a centaur's leg (?), badly weathered.

H. .12 m.

*B.M. Parthenon*, No. 298.

**749.** The lower part of the right thigh of a male figure.

H. .13 m.

*B.M. Parthenon*, No. 323.

**750.** A left elbow.

Br. .15 m.

*B.M. Parthenon*, No. 293.

**751.** Part of the leg of a male figure, from below the knee to below the calf.

H. .16 m.

*B.M. Parthenon*, No. 304.

**752.** The upper part of a left leg, from the knee to the ankle. For the lower part see No. 730.

H. .13 m.

*B.M. Parthenon*, No. 335 (both fragments united).

**753.** The left leg of a male figure, from below the knee to above the ankle.

H. .18 m.

*B.M. Parthenon*, No. 306.

**754.** Part of a right forearm, below the elbow.

H. .12 m.

*B.M. Parthenon*, No. 282.

**755.** A right leg from the knee to the ankle.

H. .24 m.

*B.M. Parthenon*, No. 336.

**756.** The lower part of the left thigh of a male figure.

H. .165 m.

*B.M. Parthenon*, No. 307.



**757.** The upper part of a right hind leg of a horse or centaur. It joins roughly to a lower part, No. 767 (q.v.).

H. .15 m.

*B.M. Parthenon*, No. 297 (both fragments united).

**758.** A right leg and thigh probably male, sharply bent at the knee and nude.

Br. .21 m.

*B.M. Parthenon*, No. 344.

**760.** The lower part of a nude male right thigh.

H. .22 m.

*B.M. Parthenon*, No. 331.

**761.** Part of a thigh, slightly bent at the knee. It appears to join roughly to No. 777 which gives the leg from the knee to the ankle.

H. .23 m.

*B.M. Parthenon*, No. 340.

**762.** The lower part of a bent right leg of a male figure to the left, extending from below the knee to above the ankle. For the upper part see No. 907.

H. .21 m.

*B.M. Parthenon*, No. 246 (both fragments united).

**763.** Left thigh.

H. .23 m.

*B.M. Parthenon*, No. 339.

**764.** Part of the middle of the left thigh of a male figure.

H. .15 m.

*B.M. Parthenon*, No. 321.

**765.** The right knee of a male figure.

H. .15 m.

*B.M. Parthenon*, No. 320.

**766.** Part of a leg, just above the knee, with a small hole about .002 m. for a metal attachment.

Br. .11 m.

*B.M. Parthenon*, No. 332.

**767.** The lower part of a right hind leg of a horse or centaur. For the upper part see No. 757.

H. .155 m.

*B.M. Parthenon*, No. 297 (both fragments united).

**768.** Hough joint of horse or centaur.

H. .13 m.

*B.M. Parthenon*, No. 295.

**769.** Knee of horse or centaur.

H. .12 m.

*B.M. Parthenon*, No. 287.

**770.** Part of a right upper arm and breast. Underneath the arm on the breast surface is a hole .01 m. in diameter.

H. .16 m.

*B.M. Parthenon*, No. 278.

**771.** Hough of horse or centaur. It is weathered on one side.

H. .14 m.

*B.M. Parthenon*, No. 288.

**772.** Section of the top part of an arm and drapery. See No. 1268.

Br. .12 m.

**773.** Hoof of horse or centaur to the right, with part of the ground.

H. .095 m.

*B.M. Parthenon*, No. 296.

**774.** Left forearm, from the elbow to the wrist, attached to a background and shewing drapery.

H. .23 m.

*B.M. Parthenon*, No. 303.

**775.** Left leg of a male figure, from the knee to the ankle.

H. .23 m.

*B.M. Parthenon*, No. 311.

**776.** The lower part of a left leg from below the knee to the ankle. An upper part from the knee to half way up the thigh fits on to it, according to the cast in the British Museum, but the original is missing.

H. .19 m.

*B.M. Parthenon*, No. 347 (both fragments).

**777.** Right leg from the knee to the ankle. This seems to make a rough fitting with No. 761.

H. .245 m.

*B.M. Parthenon*, No. 334.

**778.** The lower part of a left thigh.

H. .21 m.

*B.M. Parthenon*, No. 345.

**779.** Right thigh and knee.

H. .29 m.

*B.M. Parthenon*, No. 341.

**780.** The left calf of a girl and part of the leg of a centaur, from metope XII of the south side (see No. 705). There is an iron pin in the centre of each leg which fits into holes in the metope.

It is not given in Michaelis, pl. III. No. 12, but a cast of it is represented in the cast of the whole metope in the British Museum (see *B.M. Parthenon*, pl. XXI.).

The iron pins are modern, as the fragment has formerly been fixed to the metope.

**783.** Left knee, slightly bent.

H. .14 m.

*B.M. Parthenon*, No. 326.

**784.** Right thigh and knee of a male figure.

H. .22 m.

*B.M. Parthenon*, No. 325.

**785.** The middle part of a right thigh of a male figure.

H. .18 m.

*B.M. Parthenon*, No. 318.

**786.** Left knee of a male figure.

H. .12 m.

*B.M. Parthenon*, No. 314.

**787.** The upper part of a shoulder and right arm. For the lower part see No. 737.

H. .16 m.

*B.M. Parthenon*, No. 258 (both fragments united).

**789.** The upper part of the left thigh of a male figure. There are marks of attachment on the under side.

H. .16 m.

*B.M. Parthenon*, No. 327.

**790.** The left shoulder of a centaur.

H. .23 m.

*Parthenon Guide*, 343, 2; *B.M. Parthenon*, No. 263 (here called right shoulder).

**795.** The left leg and thigh sharply bent at the knee of a figure turned to the left.

Br. .21 m.

*B.M. Parthenon*, No. 343.

**796.** Fragments of a shield with part of the left arm of the Lapith who wears it. The fingers of a centaur who was seizing it were formerly attached, but have since been broken off. On the back are marks, perhaps of drapery, along the whole length. It is attributed to metope XI of the south side, of which No. 3393 (red) gives the hind quarter of a leaping centaur. The whole metope represented according to Carrey a Lapith stabbing a centaur in the belly. No. 826 is another fragment of the metope.

H. .43 m.

*Catalogue of Sculpture*, 343, 1; 'Εφ. 'Αρχ., 1894, pl. x. fig. 1 and pl. xi. (a further fragment of an upper arm is here shewn attached); *B.M. Parthenon*, p. 31 and No. 299 and fig. 51; *Parthenon Guide*, p. 124 (343, 1).

**798.** A right thigh to below the knee, partially covered with drapery. It is approximately of the metope scale but probably comes from the Balustrade of the Nike Temple; it would come from a slab such as No. 3, which has similar folds of drapery and is of the same proportion.

H. .24 m.

*B.M. Parthenon*, No. 280.



- 799.** Left leg from the knee to the ankle.  
H. .25 m.  
*B.M. Parthenon, No. 333.*
- 800.** Right thigh and knee.  
H. .30 m.  
*B.M. Parthenon, No. 342.*
- 802.** The upper part giving the knee of a right leg. For the lower part see No. 738.  
H. .17 m.  
*B.M. Parthenon, No. 348 (both fragments united).*
- 803.** The left knee slightly bent, of a male figure.  
H. .16 m.  
*B.M. Parthenon, No. 329.*
- 805.** Right shoulder and armpit. The arm was extended at right angles.  
H. .17 m.  
*B.M. Parthenon, No. 269.*
- 806.** Part of a thigh.  
Br. .11 m.  
*B.M. Parthenon, No. 309.*
- 807.** Left thigh and knee, slightly bent, of a male figure.  
H. .26 m.  
*B.M. Parthenon, No. 316.*
- 809.** Uncertain fragment, perhaps of a right upper arm, attached to a background.  
H. .20 m.  
*B.M. Parthenon, No. 374.*
- 810.** The lower part of a left thigh.  
H. .18 m.  
*B.M. Parthenon, No. 330.*
- 811.** A hoof placed on the ground and traces of what may be a second hoof. The hoof is exactly of the scale of the metope horses and centaurs; cf. No. 773 and the hooves on metope No. 705. The ground underneath is smooth on its under surface and roughly tooled on top. It is of Pentelic marble.  
L. .285 m., Br. .09 m.

**812.** A booted foot, half-turned to the right and covered with drapery. Perhaps it is from metope XX of the south side. The drapery has crinkled edges as on parts of the frieze.

H. .255 m.

*B.M. Parthenon*, No. 358, cf. fig. 57.

**813.** Right thigh, probably of a recumbent figure. There is a mark of attachment at one side.

H. .24 m.

*B.M. Parthenon*, No. 319.

**819.** The neck and breast of a centaur, turned to the right. Perhaps from metope XI of the south side. It is weathered on the front.

H. .26 m.

**820.** Part of a centaur or horse, with veins strongly shewing.

H. .29 m.

*B.M. Parthenon*, No. 370.

**821.** Part of a centaur (?).

H. .26 m.

*B.M. Parthenon*, No. 351.

**826.** Right arm with drapery upon it. The hand was separately attached and there is a dowel hole in the drapery for the wrist, measuring .05 m. in diameter. Attributed to metope XI of the south side. See No. 3393 (red), and No. 796 for other parts of the metope.

The drapery is clumsily worked.

H. .29 m.

'Εφ. Ἀρχ., 1894, pl. x. fig. 2 and pl. xl.; *B.M. Parthenon*, No. 277 and cf. fig. 51.

**831.** Hough joint, to the right, of a horse or centaur. In front of it is an uncertain curved object.

H. .18 m.

*B.M. Parthenon*, No. 294.

**872 (a).** Fragment, mainly of drapery, worked nearly in the round. There is a large dowel hole at the end measuring about .12 m. across and an oblique joint. The nature and

scale of the folds of drapery are those of the metopes. The style is of the more advanced type.

H. .45 m.

*B.M. Parthenon*, No. 361.

**889.** Forequarters of a centaur to the right. It is attached to a background and is weathered in front.

H. .36 m.

*B.M. Parthenon*, No. 244.

**895.** Uncertain fragment, with traces of drapery.

H. .18 m.

*B.M. Parthenon*, No. 337.

**899.** The lower part of the left thigh of a male figure.

H. .18 m.

*B.M. Parthenon*, No. 328.

**901.** Draped right thigh and knee of a figure half turned to the left. It is badly weathered on the outer side.

H. .27 m.

*B.M. Parthenon*, No. 350.

**907.** The upper part of a bent right leg of a male figure to the left, extending from the knee to the top of the thigh. There is a mark of attachment behind the knee. For the lower part of the leg see No. 762. The fracture of the two fragments seems to be recent.

H. .31 m.

*B.M. Parthenon*, No. 246 (both fragments united).

**945.** Right knee and under surface of the right thigh of a male figure.

H. .22 m.

*B.M. Parthenon*, No. 322.

**950.** Part of a torso turned to the left and bent back towards an adversary on the right. The legs were apart. The style is advanced.

H. .40 m.

*B.M. Parthenon*, No. 251.

**951.** Part of the equine body and right foreleg of a centaur.

H. .37 m.

*B.M. Parthenon*, No. 384.

**1016.** The right arm, advanced to the right of a figure, not in motion, wearing a full chiton of light material.

H. .39 m.

*Parthenon Guide*, 343, 8; *B.M. Parthenon*, No. 353.

**1017.** A bent male knee in strong relief upon a background .19 m. deep. The surface has been deliberately defaced.

H. .47 m., Br. .22 m.

**1020.** A male leg in high relief from the hip to the shin, towards the right. At the side is what appears to be a stick. The background is .09 m. in depth.

H. .29 m.

**1029.** Vertical folds of drapery and part of the background. The execution is stiff and hard.

H. .32 m.

*B.M. Parthenon*, No. 349.

**1032.** Part of a draped torso, with traces of the left hand holding the folds of the lappet. Two garments are visible. The figure was stationary. It is perhaps from metope XXI of the south side. The style of the drapery is good and free.

The fragment is in two parts.

H. .52 m.

*B.M. Parthenon*, No. 355.

**1067.** Flying drapery in low relief and part of the background. The style is good.

H. .45 m.

*B.M. Parthenon*, No. 354.

**1069.** A fragment, with a margin on one side, shewing what appears to be the edge of a shield against a background. The background is .13 m. in depth.

L. .43 m.



**1081.** The left half of a fragment shewing the left shoulder, arm and part of the body of figure wearing a flat spreading chlamys. See No. 1108 for the remainder.

*B.M. Parthenon*, No. 363 (both parts united).

**1092.** Fragment shewing the tip of a large wing. Of uncertain attribution, cf. No. 1104.

Br. .30 m., Th. .13 m.

*B.M. Parthenon*, No. 373.

**1103.** Part of the torso of a male figure turned to the right, with drapery behind the shoulder. The surface has been deliberately defaced.

H. .51 m.

*B.M. Parthenon*, No. 249.

**1104.** Folds of drapery in very low relief upon a background. There is a mark of attachment for some uncertain object upon the drapery. The drapery is very archaic in treatment, and it is uncertain whether the fragment is derived from the metopes. It resembles Nos. 1342, 1343<sup>1</sup> in treatment, but it is of Pentelic marble, while they are of Parian. Cf. No. 1092.

H. .58 m., Th. .13 m.

*B.M. Parthenon*, No. 356.

**1108.** The remainder of the fragment of which No. 1081 is a part.

H. .53 m., Th. .19 m.

*B.M. Parthenon*, No. 363 (both fragments united).

**1109.** Trailing drapery from the lower margin of a metope. Perhaps from metope XXII of the south side.

H. .27 m.

*Parthenon Guide*, 343, 12; *B.M. Parthenon*, No. 359 and cf. fig. 59.

**1112.** The right shoulder and upper arm of a figure draped in a thick garment. There is a dowel hole at the base; on the top are two irregular rings, one upon the other. Perhaps it is from metope XVII of the south side.

H. .49 m.

*B.M. Parthenon*, No. 357 and cf. fig. 55.

<sup>1</sup> See vol. I. p. 275 et seq.

**1113.** The right shoulder and part of the drapery of a male figure to the right. The drapery is crudely executed.

H. .35 m.

*B.M. Parthenon*, No. 365.

**1117.** The lower part of a draped figure. The right foot is turned to the front and the left foot to the right. Perhaps from metope XVIII of the south side. The style is of the most advanced type.

H. .37 m., Br. .39 m.

*B.M. Parthenon*, No. 360 and cf. fig. 55.

**1118.** A right hand, in relief on a background, holding up a piece of folded drapery or a cushion; the drapery was previously interpreted as a scroll. It is from the left side of a metope, perhaps XX of the south side.

H. .40 m.

*Catalogue of Sculpture*, 343, 4; *Parthenon Guide*, p. 126 (343, 10); *B.M. Parthenon*, No. 364 and cf. fig. 57.

**1119.** Torso of a warrior, turned to the right, with a circular shield on his left arm. The right side is missing and the fragment has been deliberately defaced.

H. .45 m.

Michaelis, pl. iv. H; *B.M. Parthenon*, No. 250.

**1121.** Belly of a horse or centaur to the right. Perhaps from metope XV of the south side.

Br. .57 m.

*Parthenon Guide*, 343, 5; *B.M. Parthenon*, No. 371 and cf. fig. 54.

**1123.** The base of a lyre, with traces of fingers underneath and two holes at the top. This is probably the object held in the hands of the draped figure in metope XVII of the south side, according to Carrey's drawing.

H. .345 m.

*Catalogue of Sculpture*, 343, 3; Pernice, *Jahrb.*, 1895, p. 98; *Parthenon Guide*, p. 126 (343, 9); *B.M. Parthenon*, No. 377 and cf. figs. 55, 56.

**1125.** The upper part of a torso of a male figure seated (?) facing the front, with his right arm resting on the back of a chair (?), which is at an angle of 45° to the background which is behind the figure's back. The style is good and free and there are traces of drapery. It resembles No. 1126 in treatment.

H. .28 m.

*B.M. Parthenon, No. 378.*

**1126.** The upper part of a torso of a male figure standing half turned to the right and wearing a mantle over his left shoulder. The figure is joined to the background. There is an iron pin set in lead in the middle of the under surface.

The style is good and free but the drapery is heavy.

H. .30 m.

*B.M. Parthenon, No. 379.*

**1131.** Uncertain fragment, perhaps the beard and part of the breast of a centaur. The hair seems archaic in treatment, cf. No. 3679.

Br. .32 m.

*B.M. Parthenon, No. 352.*

**1180.** Vertical folds of drapery. In five small fragments.

H. .40 m.

*B.M. Parthenon, No. 248.*

**1253.** Uncertain fragment, perhaps from metopes.

H. .19 m.

**1268.** The upper part of an arm and breast of an apparently female figure. It is of the same scale as No. 772 and both might possibly belong to the frieze.

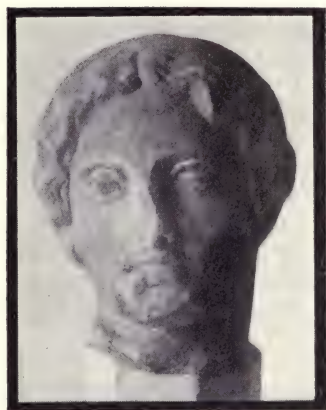
H. .2 m.

**1309.** Head of a girl. It is in very good condition and is one of the most beautiful of the metope heads. It stands free all round; the eyes are large and set wide apart and the lids are very clearly cut; the mouth is small and full and the lips are parted. There is a band round the hair and the head is turned slightly to the right. It is very similar to No. 728 in features.

The head is broken off in the middle of the neck, but only the nose and lips are damaged.



(a)



(b)

No. 1309.

This head has not previously been recorded or published and can therefore be considered as a new addition to known metope fragments.

H. ·18 m., Br. ·15 m., D. ·175 m.

**2176.** Part of a female head shewing the left eye and cheek, hair and part of the nose and mouth; the right cheek, ear and hair as far as the top of the head. (Now in the Apotheke.)

There is a pin hole under the chin.

H. ·18 m.

**2245.** Left thigh.

H. ·21 m.

*B.M. Parthenon*, No. 346.

**2252.** Thigh from the hip to the knee.

H. ·26 m.

**2330.** The left side of a female figure shewing the right shoulder and breast and the right upper arm. She is clad in a chiton with an overfold, pinned over the left shoulder.

H. ·45 m., Br. ·17 m.



**2355.** Mutilated head. It is flattened at the back and there is a mark of some attachment. Perhaps it was worked for a metal helmet. It appears to be generally of the Parthenon type.

H. .19 m.

*B.M. Parthenon, No. 260.*

**2618.** The upper half of a male torso as far as the waist. Both the arms and the head and neck are missing. It is badly weathered. There is a pin underneath for joining it on to the legs.

H. .3 m., Br. .26 m.

**2953.** Fragment shewing flat vertical folds of drapery, almost certainly from the metopes.

H. .37 m.

**3078.** Left foot and sandal minus the toes.

L. .13 m.

**3244.** Head of Lapith, wearing a helmet with a crest of the same type as frieze fragment No. 1835.



No. 3244.

Missing—All right side, surface of nose and mouth and right cheek.

This is an unusually fine fragment and the features are very clear.

H. .19 m.

Praschniker, *Jahreshefte*, xiv. pp. 160—162 and fig. 142.

**3245.** A female head, only the left side and there is no top or forehead left. The eyes and mouth are distinctly of the metope style. (Now in the Apotheke.)

H. .15 m.

**3319.** The head of a Lapith, originally turned to the right. The outer side of the head is lost. Perhaps it is from metope II of the south side. It was found in 1889 on the Acropolis.

H. .18 m.

*Catalogue of Sculpture*, 343, 6; *Parthenon Guide*, No. 343, 16; *J.H.S.* xiii. p. 94; *B.M. Parthenon*, No. 243 and cf. pl. xvi. fig. 2.

**3322.** Heel and back of a left foot.

L. .14 m.

**3343.** The middle of a right upper arm.

L. .12 m.

**3344.** Right forearm to the wrist.

L. .14 m.

**3345.** Right calf and shin on a rather large scale.

L. .15 m.

**3346.** Part of a leg with marks of joining to the background and a margin.

L. .2 m.

**3348.** Right knee.

L. .10 m.

**3349.** The back of the calf and ankle of a left leg.

L. .16 m.

**3350.** Left calf.

L. .18 m.

**3351.** Left upper arm.

L. .16 m.

**3393** (in red). A large part of a metope, giving the hind quarters of a centaur leaping; the surface is badly damaged.

The fragment is from the left side of metope XI of the south side, representing a Lapith stabbing a centaur in the belly. The metope has been destroyed, but it can be reconstructed by the aid of Carrey's sketch, and there are two other fragments which are assigned to it. These fragments are:

(1) A forearm and the shield of a Lapith, with a centaur's hand over the edge of the shield (No. 796).

(2) A part of the Lapith's right arm and drapery with a part of the upper arm attached (No. 826).

H. .61 m.

For No. 3393, see *B.M. Parthenon*, p. 31, fig. 51 and 'Εφ. 'Αρχ., pl. x. fig. 3.

For frag. (1), see 'Εφ. 'Αρχ., 1894, pl. x. fig. 1 and *B.M. Parthenon*, p. 31 and pl. xxvii. No. 299.

For frag. (2), see 'Εφ. 'Αρχ., 1894, pl. x. fig. 1 and *B.M. Parthenon*, pl. xxvii. No. 277.

**3513.** Torso of a draped female figure, standing, with the left arm bent at the elbow and drapery hanging over it.

H. .38 m.

*B.M. Parthenon*, No. 245.**3587.** Part of a thigh.

H. .18 m.

**3679.** Uncertain fragment representing either part of a breast and beard or part of a body covered with a skin. Cf. No. 1131, but the treatment of the hair is different.

H. .32 m.

*B.M. Parthenon*, No. 247.

**3733.** Female torso. The figure is clad in a thin-sleeved chiton, with a himation that passes under the left arm, round

the waist and back over the left shoulder, where it is held by the left hand. The right arm is at the side, the left arm is bent and at a sharp angle at the side.

It was attached at the back to the background.

Missing—The head and neck, right hand and forearm and the surface of the upper arm, the left hand and wrist, the body below the thighs.

The style is not unlike that of the metopes in general, but there are no very striking resemblances in technique and treatment to the remains of the metopes. The garments are the same as those worn by the girl in metope XXIX of the south side.

Sauer attributes the torso to metope XIX of the south side and assigns it to the right-hand figure seen in Carrey's drawing of that metope, which shews two dignified women standing conversing.

H. .53 m., Br. .38 m.

Sauer, *Festschrift für Overbeck*, p. 73; *B.M. Parthenon*, p. 34, fig. 58; German Institute photograph, No. 654.

**3896.** Part of a centaur's equine body and human abdomen, to the right. The forelegs appear to have been straight. It joins on to the background and shews marks of the join along the left side of the abdomen. Perhaps it is from metope XXII of the south side.

H. .38 m.

*Parthenon Guide*, 343, 13; *B.M. Parthenon*, No. 382 and cf. fig. 59.

**4557 (a).** The front part of a right foot with the base of the toes. It is badly weathered.

Br. .10 m.

*B.M. Parthenon*, No. 338.

**4857.** A right wrist.

H. .11 m.

*B.M. Parthenon*, No. 276.

**4890.** A right knee with a mark of attachment beneath.

H. .12 m.



The following fragments of which there are casts are not on the shelves in the Acropolis Museum nor in the Apotheke.

*B.M. Parthenon*, Nos. 261, 264, 267, 271, 279, 281, 285, 289, 292, 312, 324, 366, 369, 383.

The upper part of No. 776 also is missing.

NOTE. Fragments which bear no references are here published for the first time.

### III. REMAINS OF THE FRIEZE OF THE PARTHENON<sup>1</sup>

#### RECONSTRUCTED SLAB. A.

No number.

Horses galloping to the left. The slab consists of a large central portion with two fragments which join each other and fit on to the left side of the larger part. The central portion was found recently by Professor Heberdey on the Acropolis near the museum. The two fragments have been known for some time.

The whole reconstructed slab belongs to the north side and seems to correspond to the slab drawn in *B.M. Parthenon* as slab XV of that side. It is represented in the British Museum by a cast which is now incorporated in the frieze.

The central portion shews the neck, jaw and mane of a horse, more to the right than is shewn in Carrey's drawing of slab XV. The surface, however, is so damaged that nothing else can be distinguished.

The two fragments on the left side are photographed together as fragment No. 400 in *B.M. Parthenon* on pl. xcii. The numbers of these fragments are 1044 and 1070<sup>2</sup>.

Fragments Nos. 1136, 1143 have been attributed to slab XV of the north side, but no exact fitting can be found for them on the new central portion of the slab.

The measurements are as follows: of the two additional

<sup>1</sup> Reconstructed slabs not bearing numbers are here denoted by capital letters. Smaller unnumbered fragments are given letters in small type. See note on p. 39.

<sup>2</sup> The latter number is not now visible.

fragments the upper is H. .295 m. and the lower H. .445 m., and the average depth of both is .12 m.

The central portion measures H. 1.10 m., Br. .80 m. and D. .56 m.

*B.M. Parthenon*, No. 400, fig. 109 and pl. xcii.; *Parthenon Guide*, 345, 11 A, B.

#### RECONSTRUCTED SLAB. B.

No number.

The greater part of the right side of a slab representing a chariot group facing the left. It is drawn in *B.M. Parthenon* on fig. 109 as slab XVI\* of the north side. It consists of five fragments which have recently been set up together in the Acropolis Museum. A cast of the slab so reconstructed is in the British Museum, but it has not been incorporated in the frieze.

The fragments of which the slab is composed are as follows. The numbers given to them are not now visible, but are quoted from *B.M. Parthenon* (text), p. 67.

1. Numbered 1061. Part of the body drapery and shield of an apobates, shewing his right arm; part of the drapery of the charioteer shewing his left wrist and part of the chariot. Michaelis, pl. xii. 15, fig. 55.

2. Numbered 1224. The muzzle of a horse and part of the background.

Michaelis, pl. xii. 16.

3. Numbered 1147. Part of a chariot wheel and drapery. Robert, *Arch. Zeit.*, 1876, p. 101 B.

4. Numbered 1177. Drapery and the hooves of a horse. Robert, *Arch. Zeit.*, 1876, p. 101 B.

5. Numbered 1154. Part of the forelegs of a horse. This fragment was placed here instead of fragment 1039.

Another fragment, No. 1040, is drawn in *B.M. Parthenon* on fig. 109 on the left side of slab XVI\* of the north side.

*Parthenon Guide*, p. 91.

No number (a): but given in *B.M. Parthenon* as "Athens, 878."

Large fragment shewing the hands of a charioteer, the front of a chariot and the tails of two horses, found on the Parthenon.

It fits on at its lower fracture to slab XXI of the north side in London. A cast in the British Museum has been incorporated at fig. 64 on slabs XXI and XXII. The right side is the plane surface of the right juncture of the slab.

The style, however, is not like that of other chariot groups, and the horses' tails, and the form of the chariot are unusual. Robert does not definitely assign it to the frieze.

H. .78 m.

*B.M. Parthenon*, pl. XLIX.; Robert, *Arch. Zeit.*, 1876, p. 103.

No number (b). In north wall case.

Head of male figure to left. See fragment 1068. Cast in the British Museum incorporated at fig. 8 on slab III of the north side. It fits on at its lower fracture to a fragment given in the *British Museum Parthenon* as being at Athens, but which does not appear to be in the Acropolis Museum.

*B.M. Parthenon*, pl. XLI.

No number (d).

Part of two knees and ground. Cast in the British Museum incorporated at fig. 42 on slab VI of the east side where it is fitted into the restoration given by the Fauvel mould.

H. .25 m.

*B.M. Parthenon*, pl. xxxvii. and fig. 103.

No number (e). In north wall case.

Back of head and neck and lower part of face, and ear of seated female deity. Referred to in *B.M. Parthenon* as "Athens, 1194." Cast incorporated in the British Museum in 1906 at fig. 41 on slab VI of the east side.

H. .16 m.

*B.M. Parthenon*, pl. xxxvii. and fig. 103.

No number (f). In north wall case.

Head of girl facing the left. Missing—Top of head and nose. Referred to in *B.M. Parthenon* as "Athens, 1189." Cast incorporated in the British Museum at fig. 60 on slab [VIII] of the east side.

*B.M. Parthenon*, pl. xxxix.; Robert, *Arch. Zeit.*, 1876, p. 103, C. g.

**797.** Ground and right hand of figure. Cast incorporated in 1907 in the British Museum at fig. 1, slab I of the east side. It joins on at its left lower fracture to a fragment of ground which is the return side of No. 1165 of the south side.

H. .27 m.

*B.M. Parthenon*, pl. xxx.

**855.** The only original part of this slab is the left top corner which shews the head of a girl, identified as Iris. She is facing the left, and the base of her right wing appears on the background to the left of her face.

It was discovered in 1889 in the south-west of the Acropolis where the Byzantine wall stood.



No. 855.

The remainder of the slab is here represented by a cast as the original is incorporated in the frieze in the British Museum as part of slab V of the east side.

The original fragment at the left top corner completes the figure of Iris who stands behind Hera to the left. Her right arm is across her waist holding the folds of her chiton, her left hand touches her hair.

This fragment gives only the head and hair of Iris, but it is in almost perfect preservation (only the tip of the nose is missing), while the rest of the slab is so badly weathered and damaged that none of the details or features of the figures can be made out. The reason for the good preservation of the fragment is that it was broken off the slab and built up



into a Byzantine wall in the 5th century A.D. on the occasion of the conversion of the Parthenon into a Christian Church and the removal of the central frieze slabs, so as to build an apse. This corner was probably knocked off then and used with other fragments as material for the wall. The rest of the slab probably lay in or near the Parthenon and was used as building material from time to time from the 5th century until it was removed by Lord Elgin. During the thirteen centuries during which it lay on the Acropolis it was seen by various travellers. Chandler in 1765 saw it let into a wall. In 1785 Worsley saw it on the ground to the east of the temple. According to Visconti it was in a house. Other travellers noticed its absence from its place on the frieze: Pierre Babin in 1672 mentions one slab, which is probably this one, as not being in its place: Carrey in 1674 omitted it from his drawings.

The measurements of the Iris fragment are H. .22 m., Br. .275 m. and .155 m. in depth: it has two plane surfaces, one above the head and one parallel with the face.

Waldstein, *American Journ. of Archaeology*, 1st series, v. 1889, p. 1 and pl. II.; *J.H.S.*, 1913, p. 286 (fig. 12); *B.M. Parthenon*, pl. xxxiv.; Boissonas and Mansell, pl. cxxvii.

**856.** The greater part of a slab in excellent preservation shewing three deities seated on chairs. Found in 1836 under the east end of the Parthenon.



No. 856.

A cast of this slab is incorporated in the frieze at the British Museum as part of slab VI of the east side.

The first deity is bearded and faces to the right. He wears a himation which has fallen from his shoulders and is in folds round his waist. His right arm hangs at his side and his left arm is bent at the elbow and three fingers of the left hand are closed on the palm: it has

been suggested that this hand held a trident. If it did the trident was painted as there are no traces of any metal fixture. He is generally supposed to be Poseidon.

The second figure is a young man. He is clad in a himation which falls over his left arm. The upper part of his body is turned round to face the front and his face looks slightly behind him. His right hand holds the folds of his himation at the waist. He is identified as Apollo or Apollo Patroös, or Dionysus.

The third is the figure of a woman. Her hair is bound in a scarf and she faces the right. She wears a chiton which is falling from her right shoulder and a himation which has fallen round her waist. She is identified as Peitho or as Demeter. It has been suggested that her right hand held an ear of corn and there is a hole under the fourth finger for some bronze object to be attached.

Missing—*Of the first figure*, the fingers of the right hand, and the first two fingers of the left. The toes of the right foot, the lower part of one of the legs of the chair, and the elbow.

*Of the second figure*, the left hand, wrist and background belonging to them. Both the feet below the ankles. The bottom of the right leg of the chair.

*Of the third figure*, the right elbow and forearm; the whole of the front of the body and the left arm, the legs and the right leg of the chair and background to the base of the slab and to its juncture with the next slab.

*B.M. Parthenon*, pl. xxxvi.; Sotiriades, *The Acropolis and its Museum*, 1912, p. 53, pl. xxiii.

**857.** Almost the whole of a slab shewing two cows and three attendants advancing to the left: there appears also the arm and drapery of a fourth attendant.

This slab was found in 1833 beneath its original position on the Parthenon.

A cast of this slab is incorporated in the frieze at the British Museum as slab II of the north side.

The subject of this slab is supposed to be delegates from Athenian colonies, or perhaps Athenians themselves, leading victims for the sacrifice.

The first and second attendants are clad in thick himations worn close at the top round the neck. In the case of the second attendant the himation passes over the mouth and chin.

The first cow, shewn from the shoulders to the tail, the head being on the previous slab, is standing; the second, shewn from the head to the hindquarters, is restive.

An attendant stands behind each cow. The third attendant is behind the second cow and his himation is worn loosely round his breast. A hand and drapery of a left arm denote the fourth attendant, the remainder being on the next slab to the right. Both these last two figures are trying to hold back the cow.



No. 857.

Missing—The tip of the lower left corner and the lower right corner. The top of the head of the second attendant, the chin and the toes of the right foot of the third.

Fragment 1141 shews the head of the fourth attendant from the next slab, and fragment 1273 his arm. Fragment 1162 (incorporated in 1916 in the British Museum) shews the fore-legs of the first cow.

*B.M. Parthenon*, pl. XL.; Sotiriades, *The Acropolis and its Museum*, 1912, p. 53, pl. xxiv.

**858.** The right-hand central portion of a slab with a fragment attached at the lower right corner.

A cast of this slab, but not including the fragment at the corner, is incorporated in the British Museum frieze as slab XIII of the north side.

The subject of this slab is a chariot group of four horses advancing to the left at the gallop.

Missing—The forefeet of all the horses but one, and the hind feet of all but two; these latter are shewn on the fragment at the corner: the heads of all the horses.

H. .99 m., Br. .88 m.

The fragment at the right corner is numbered 1100 and is not dealt with in *B.M. Parthenon*: it gives the hind feet of two horses.

Fragment 1033 gives part of the body of the marshal, now incorporated in the British Museum frieze at fig. 48 on slab XIII, but it is not shewn in *B.M. Parthenon*, pl. xlv.

*B.M. Parthenon*, pl. xlv.

**859.** Slab shewing apobates, charioteer, and marshal and chariot of one group and the front of the horses of the next group, all advancing to the left.



No. 859.

A cast of this slab is incorporated in the frieze in the British Museum as slab XVII on the north side.

The charioteer stands on his chariot with both his hands on the reins. The apobates is on his left, with his right hand on the chariot and his left holding a shield behind him. He wears a crested Athenian helmet and a short thin sleeveless chiton pinned on his left shoulder and girt at the waist.

The marshal strides to his right to avoid the feet of the horses on his left. He wears a himation loosely over his left



shoulder, held in his left hand and falling down over his right leg.

There are visible the head of one horse and the forelegs of two others of the next group continuing on slab XVIII.

Missing—The left top corner, the edge all along the top, and the right side for a depth all along of about 17 cm., the face of the marshal and his right hand, the surface of the faces of the charioteer and the apobates and of the feet of all the figures.

The apobates appears to be stepping down from his chariot and the marshal is holding up his left hand to stop the oncoming chariot on his left.

*B.M. Parthenon*, pl. XLVII.; Sotiriades, *The Acropolis and its Museum*, p. 53, pl. xxv.

**860.** Slab shewing figures of four men and three rams advancing to the left. The left end of the slab has been badly damaged.



No. 860.

There is a cast of this fragment incorporated in the frieze in the British Museum as slab IV of the north side.

There is visible, of the first figure the drapery and ankle only; of the first sheep the shoulders and neck and forefeet; of the second sheep the neck

and shoulders and forefeet in front of the first sheep; of the second figure, who stands between the second and third sheep, facing the front, the greater part of the body. He is clad in a himation over his left and under his right shoulder: he is looking backwards and his left forearm is on the sheep's back.

Of the third sheep, all to the middle of the body.

The third figure faces the left and is clad like the second figure, his forearm is similarly on the sheep's back.

The fourth figure is apparently a marshal and faces the right.

Missing—A large fragment from the left top corner, including most of figure 1 and the heads of the first two sheep, the right top corner with the head of the marshal. The surface of the third figure to the waist. The head and shoulders of the fourth figure.

The slab probably represents Athenian colonists leading victims to sacrifice, as Athenians themselves did not sacrifice sheep or rams.

*B.M. Parthenon*, pl. XLII.

**861.** The right central part of a slab, with no join, shewing one rider and the drapery of another and parts of three horses, advancing to the left.



No. 861.

A cast of this slab has been incorporated in the frieze at the British Museum as slab XXX of the north side.

There is visible, of the first rider on the extreme left, only the drapery, and of his horse only the hindquarters underneath the body of the horse of the second rider.

Of the second rider, the shoulders, and left arm and leg with a hole for a bronze fitting on the first finger; he is clad in a himation; of his horse there remains

the neck, mane, breast and trunk and part of the hindquarters.

Of the third horse there is only the forefoot just below the leg of the second rider.

H. .1 m., Br. .82 m.

*B.M. Parthenon*, pl. LIII.

**362.** Slab shewing four riders and parts of five horses advancing at a gallop to the left.



No. 862.

A cast of this slab is incorporated in the frieze at the British Museum as slab XXXI of the north side.

The first and second riders wear himations and chitons, the third a sleeveless chiton and the fourth a chiton with sleeves: in each of the last two figures the garment is girt at the waist.

The cast of this slab in the British Museum has been roughly restored by the moulder. Heads have been given to all three riders and other minor restorations have been made.

Of the second rider there are visible the head and shoulders and left arm, as much as appear between the first rider and the third horse. Of the first horse there are the hindquarters and trunk. Of the second horse there are only visible the hind legs, appearing behind the outside hind leg of the first horse.

Of the third rider there is the whole of the left side and arm and body, and the right hand which held the bronze reins. He faces to the front.

Of the third horse the whole is visible.

Of the fourth rider, there is visible the left side, arm and head. His right hand touches his head.

Of the fourth horse there appears the head and shoulders only, between the third and fifth horses. The fifth horse is shewn only by two forelegs and the breast which appear in front of the third horse.

Missing—Left top and lower right corner. The head of the first rider, the right side of the face of the third and nearly all the face and head of the second. The nose of the fourth and the fingers of his left hand. The outer forefoot of the fifth horse.

*B.M. Parthenon*, pl. LIV.; Sotiriades, *The Acropolis and its Museum*, p. 53 and pl. XXVI.

**863.** Slab shewing three riders, three horses and a marshal. The horses advance at a gallop to the left.



No. 863.

A cast of this slab is incorporated in the frieze at the British Museum as slab XXIX of the north side.

The first rider wears a himation which has slipped off his back as he turns round to look behind. His horse's head comes on the next slab (XXVIII).

The marshal stands on the right of this rider facing the right. He is clad in a himation passing over his left and under his right shoulder. His right arm is raised and he signals to the back of the procession.

The second rider wears a himation and advances to the left at a gallop.

There remains of the third rider, the left leg from the knee and of his horse the head, breast and forelegs only, the remainder coming on slab XXIX\*.

Missing—The left top corner, the extreme point of the right top and bottom corners. The face and head of the first rider. The back of the head of the marshal. The face of third rider. A fragment from the Catajo villa is attributed to the left top corner of the slab on the right of this. (XXIX\* in *Parthenon Guide*, fig. 34.)

*B.M. Parthenon*, pl. LIII.

**864.** Slab shewing three youths carrying amphorae and a fourth raising one from the ground, and the hand and drapery of a fifth figure, continued on the next slab.

Found in 1833 inside the peristyle of the Parthenon.

All the figures advance to the left and are draped in himations worn over their left and under their right shoulders.



A cast of this slab is incorporated in the frieze in the British Museum as slab VI of the north side.



No. 864.

The first two figures hold amphorae with their right hands, carrying them on their right shoulders and supporting them with their left hands. The third figure has his left arm bent at right angles towards his body and so does not touch the amphora.

The fourth figure bends down to raise an amphora with both hands.

The fifth figure is a musician and is holding a pipe or similar instrument in his hand.

Missing—The feet of all the first four figures as far as the ankles. The nose of the first and cheek of the second and the top of the head of the fourth.

The right top corner has at some time been broken off from the slab.

The amphorae are not Panathenaic but were probably used for holding wine for sacrificial purposes.

*B.M. Parthenon*, pl. XLII.

**865.** Slab shewing the figures of seven elderly men moving to the left. They are all clad in himations which are worn over the left shoulder.

Found in 1835 at the north-west angle of the Parthenon.

The cast of this slab in the frieze at the British Museum is incorporated as slab X of the north side.

The lower left corner is a separate fragment which clearly belongs to the slab but has no fitting at any place. This fragment gives the feet and drapery of the first two figures and a cast of it is incorporated in the British Museum frieze. It is referred to by Robert (*Arch. Zeit.*, 1876, p. 100, B, i).

Of the first figure there is the drapery of the shoulders and back.

The second figure faces the front and appears to be binding a wreath or crown on his head.



No. 865.

Of the third there is only to be seen the head and neck and the lower left side. He faces the left.

The fourth figure faces the front, his right hand and arm are outstretched and his left hand holds the folds of his himation.

The fifth figure, like the third, faces the left, and is seen in profile. His right

forearm is raised as though holding something.

The sixth figure faces the front; he wears his himation much higher up than the other figures. His right hand and arm hang down at a slight angle, and he is holding some object.

The seventh figure looks behind him; the folds of his himation have fallen from his left shoulder over his right forearm.

Missing—The feet of the first figure, the left toes and the elbow of the second, the feet of the third, the right hand of the fourth, the chin of the sixth, the surface of the feet of the seventh and his left shoulder, arm and his face, the left and right top corners.

The group is identified as representing the Thallophori, or elderly citizens bearing olive branches. These branches were probably represented in paint.

*B.M. Parthenon*, pl. XLIV.

**866.** Slab, divided at the middle into two parts, shewing two horses and two riders.

The remains of figures visible on the upper part are as follows in order: the muzzle of a horse, head and shoulders of a bareheaded rider, the head of a second horse and part of the body of the next rider.

On the lower part are seen traces of the right leg of a rider and the legs of the second horse, but there is very little of the original surface left.

The upper half measures in H. .55 m., and Br. 1 m.

The lower half measures in H. .77 m., and Br. 1.21 m. It was first identified by Prof. Heberdey.

A cast of both parts is incorporated in the frieze at the British Museum at slab XIV on the south side.

*B.M. Parthenon*, pl. LXXIX. (only the upper part is shewn here, as the cast of the lower part was incorporated after 1910).

**867.** Greater part of a slab shewing parts of two riders and two horses advancing to the right.



No. 867.

The parts visible are as follows: the leg and right hand and drapery of a rider; the right leg, waist and left hand of a second rider, and all the forepart of his horse except the top of the head.

On the extreme right is what may be the end of a flying mantle of leather.

There is a cast of this slab incorporated in the frieze at the British Museum as slab XVI of the south side. Next to it on the right is placed a hypothetical slab XVI\* and next to that (XVII) comes slab No. 868 (q.v.). On the left it fits to slab 866.

H. .94 m., Br. 1.21 m.

*B.M. Parthenon*, pl. LXXIX.

**868.** Slab composed of three fragments, set up together, shewing parts of three riders and four horses advancing to the right.

The parts visible are the following (in order): the body of a rider except the head and neck, and the whole of his horse except the rump and tail.

The head and shoulders and right leg of a second rider and the head and forepart of his horse, behind the first.

The tail and rump of a third horse, mane of a fourth (above it), and drapery and leg of a third rider.

There is a cast of all three fragments incorporated in the frieze at the British Museum at slab XVII of the south side.

The first rider seems to be wearing a leather mantle such as appears on the right side of slab 867: but these two slabs do not join on and there is a missing slab between them, denoted in *B.M. Parthenon*, fig. 120, as XVI\*.

The first fragment is the main part of the slab extending from the first rider to the head of the second horse and measures H. 1·2 m., Br. 1 m.

The second fragment joins on to this at the second horse's head: it measures H. ·26 m., Br. ·32 m. and gives part of the nose of the second horse and mane of the third.



No. 868.

The third fragment joins on to the second at its upper fracture and on to the first at its left fracture, but not exactly. It measures H. ·7 m., Br. ·25 m. and gives the rump of the fourth horse and the leg of the third rider.

Fragments 2 and 3 are referred to by Robert in *Arch. Zeit.*, 1876, p. 97, A, b, and p. 98, A, g, h.

A direct copy in later sculpture of this and other similar parts of the frieze is seen in the Lycian sarcophagus in the Imperial Museum at Constantinople (No. 63 (369))<sup>1</sup>. The type of boot worn by the riders is in both cases identical. The relief on the sarcophagus, however, combines several

<sup>1</sup> Mendel, *Catalogue des Sculptures*, 1912, p. 158.

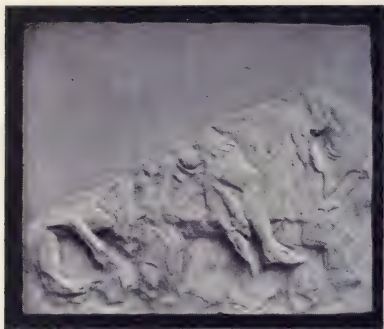


separate figures and attitudes found on different parts of the frieze into one relief.

*B.M. Parthenon*, pl. LXXX.

NOTE. Fragment 3 was apparently in two parts and before it was set up in slab 868 was numbered 1129, 1045 (see *B.M. Parthenon*, text, p. 67, which refers to it under these numbers).

**869.** Slab shewing the legs and parts of the bodies of four horses and three riders, advancing to the right.



No. 869.

There is a cast of this slab incorporated in the frieze at the British Museum as slab XVIII of the south side.

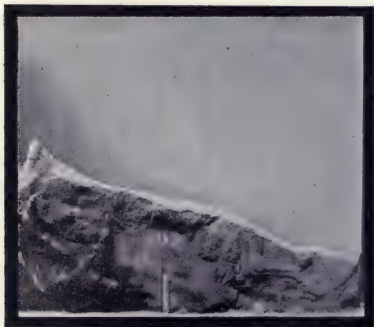
There are visible the forelegs of three horses and the hind legs of one, the right legs (one very badly damaged) of two riders and part of

the right side (very badly damaged) of another.

H. .86 m., Br. 1.21 m.

*B.M. Parthenon*, pl. LXXXI.

**870.** The lower part of a slab with a joint on each side. Parts of three horses are visible, advancing at a gallop to the right.



No. 870.

It is in a very bad condition and is all that remains of slab XX of the south side, of which a cast is incorporated at the British Museum. The upper part can be restored from Carrey.

H. .83 m.

*B.M. Parthenon*, pl.

LXXXII.

- 871.** The greater part of a slab shewing parts of three horses and part of a chariot and charioteer and a magistrate, advancing to the left.



No. 871.

A cast of this slab is incorporated in the British Museum at slab XIX of the north side.

A cast of fragment 1065 is there incorporated as the left side of slab XX, giving the shield and body of an apobates.

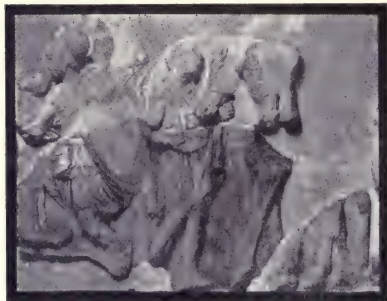
The arm only of the charioteer is visible. The magistrate is looking back and is clad in a himation: he stands behind the horses.

Missing—The whole of the top as far as the shoulders of the magistrate, and the right lower corner, giving part of the chariot wheel.

H. .97 m., Br. 1.2 m.

*B.M. Parthenon*, pl. XLVIII.

- 872.** The lower part of a slab in two fragments giving parts of two chariot groups.



No. 872.

A cast of these fragments is incorporated in the frieze at the British Museum at slab XXII of the north side beneath two original fragments which give the upper part of the slab.

The first of the original fragments in the Acropolis Museum shews parts of a chariot and body and

shield of an apobates, who wears a thin chiton, and also the lower half of the body of a boy and the forelegs of a horse.

This is the larger fragment and measures in H. .63 m. and in Br. .95 m.

The smaller fragment measures in H. .38 m. and in Br. .39 m. and gives the lower parts of six legs of horses. It is the lower right-hand corner of the slab and fits on to XXIII.

A cast of the original two fragments of the top part, now in the British Museum, is set up with these fragments in the Acropolis Museum. The first shews part of the body of the charioteer, and the head, in a helmet, and shoulders, right arm and shield of the apobates. The second shews the head and shoulders (most of the face, however, is missing) of the boy<sup>1</sup> and the heads and necks of two horses.

The slab fits on at its left side to fragment 878 (but under the heading of "no number" (a)), which, if rightly identified, shews the tails of the horses and part of the chariot seen in fragment 1 of this group.

*B.M. Parthenon*, pls. XLIX., I.

**873.** The middle part of a slab, with plane surface at the left, shewing the right arm and drapery of a magistrate on the preceding slab on the left, and parts of four other magistrates and two women. All the figures advance to the right.



No. 873.

A cast of this slab has been incorporated in the frieze at the B.M. as slab XXXVI of the south side.

There is also incorporated there upon the same slab a cast of fragment 1140, but it is assigned to a lost slab XXXVII\* and it is drawn thus in the accompanying fig. 124 in *B.M. Parthenon*.

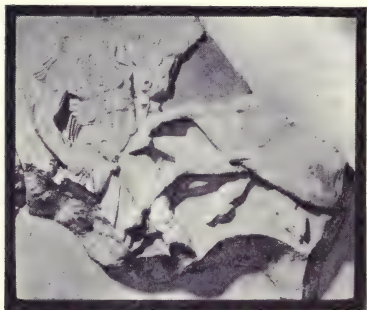
<sup>1</sup> He is wrongly called a marshal in the British Museum.

All the magistrates wear the himation, the women apparently the himation and chiton.

H. .58 m., Br. .95 m.

*B.M. Parthenon*, pl. LXXXVII.

**874.** The middle part of a slab, badly fractured, shewing the body of a marshal striding back and parts of four horses of a chariot group prancing.



No. 874.

Found probably about 1834.

A cast is incorporated in the frieze at the British Museum at slab XI of the north side.

There is missing: the head and right leg of the marshal, all the horse group, except for the head

of one, the body and forelegs of another, and the forelegs of the others.

The marshal wears a himation which has fallen off his right shoulder and is being held up by his right hand.

H. .83 m., Br. .93 m.

There is a fragment at the top joined up at the muzzle of the second horse: it measures H. .26 m., Br. .27 m.

*B.M. Parthenon*, pl. XLIV.

**875.** The greater part of a slab, in two fragments, shewing two lyre players and a man. From Carrey's drawing it is seen that a fourth lyre player was at the left end of the slab, which is missing.

A cast of this slab is incorporated in the frieze at the British Museum as slab VIII of the north side.

The main part of this slab is .83 m. in height and 1.33 m. in breadth. It gives the feet from above the knees of the first lyre player, and the bodies, except the heads and feet, of the other lyre player and man.

The smaller part, which has no exact fitting but clearly belongs to the upper part of the slab, measures .33 m. in



height and 34 m. in breadth. It gives the left hand, head and drapery of the first lyre player, and all that is visible of his lyre.



No. 875.

The first lyre player has stopped and is standing facing round, with his weight upon his right foot and his left leg bent. He wears a full himation and carries his lyre on his left shoulder. His left hand appears to have struck the lyre, his right hand probably held it upon his shoulder.

The second lyre player advances to the left holding his lyre in both hands: he too is clad in a full himation.

The third figure advances similarly to the left and wears a himation, with the folds over his left forearm.

H. .83 m., Br. 1.33 m.

On the left side this slab joins on to fragments 1137 (head of one man and lyre of lyre player) and 1063 + 1260 (drapery and foot of lyre player), if the attribution of these fragments is correct. Casts of them were incorporated in the frieze at the British Museum in 1916.

On the right side this slab joins on to fragments 1135, 1047 and 3739, which shew the head and body of the first figure of the next slab, and casts of which have been incorporated in the frieze at the British Museum.

*B.M. Parthenon*, pl. XLIII.

**876.** The middle of the right side of a slab, and below it five fragments, the whole shewing the bodies of five men advancing to the left.

Found in 1840.

A new cast of the large central portion of this slab was incorporated in the frieze at the British Museum in October 1920 at slab IX on the north side.

The five new fragments attached to the lower part of this fragment are shewn on this new cast. None of these fragments has been previously recorded, and a blank is left in their place in *B.M. Parthenon* (fig. 107, p. 56), but the blank is restored from Carrey's drawing.



No. 876†.

The large central piece shews the bodies of the five men from the shoulders to the knees. Of the first only the drapery of the shoulders is visible and of the last that of the body: all wear full himations.

The left end of this slab is represented by fragments 1047 and 3739 (see slab 875), casts of which are incorporated in this slab in the British Museum.

The first fragment shews the lower edge of a himation falling over a left ankle. This fragment is published in *B.M. Parthenon* as No. 399 on pl. xcii.

The second fragment gives the drapery of figure No. 34 and the drapery and right foot of figure No. 35 of the frieze.

The third fragment gives the right heel and drapery of figure No. 35.

The fourth fragment gives the left foot and drapery of figure No. 35 and the feet and drapery of figure No. 36.

The fifth gives the two feet and drapery to the knees of figure No. 37.

The whole, as set up, measures in H. .8 m. and in Br. .58 m.

The first fragment is drawn in *B.M. Parthenon*, fig. 107, as belonging to fig. No. 33 of slab IX, but as set up in the Acropolis Museum it shews that it belongs really to No. 35 and not to No. 33 as in the B.M. drawing.

*B.M. Parthenon*, pl. xliii.

† The lower fragments are not shewn here.

NOTE. For the fragments of the first figure of this slab see No. 875 (fragments 1135, 1047 and 3739).

Slab next to **876** (unnumbered).

Parts of the middle and right side of a slab shewing four maidens holding paterae all advancing to the right. They all wear the himation and under chiton. Seven fragments go to make up this piece.



A cast of this slab is incorporated in the frieze at the British Museum as slab II of the east side.

The extreme left lower corner is given by fragment 1027 (not shewn on plate).

The fragments which make up this slab are as follows:

1. The back of the head, left shoulder and breast and drapery of the first maiden.

2. The right arm to the wrist and the drapery of the second figure.

3. The right arm to the wrist and the drapery of the third figure.

4. The lower part of the chiton and himation of the second and of the third maiden, and the hand and patera of the third.

5. The right shoulder and hair of the fourth figure.

6. The body and right arm, the hand and patera, as far as the knees, of the fourth figure.

The height of the whole piece is 1·19 m., and its breadth ·8 m.

*B.M. Parthenon*, pl. xxx.

**878.** See "no number" (a) and No. 872.

**940<sup>1</sup>.** Head of a rider facing the left and part of the mane of the horse in front: north side, slab XXIV, fig. 73.

H. .27 m.

Cast in the B.M. incorporated in 1906.

This fragment fits on at its right end to fragment 1149.

*B.M. Parthenon*, pl. LI.

**1027.** Feet and drapery of standing figure. Cast incorporated in 1907 in B.M. at fig. 2, slab II of the east side as the left lower corner. See the slab next to slab 876.

H. .295 m.

*B.M. Parthenon*, pl. xxx.; Robert, *Arch. Zeit.*, 1876, p. 102, C, a.

**1031.** The right lower corner of a slab shewing a horse's hoof. The marble is faulty and there is a horizontal cleavage plane across the slab. Cast incorporated in the B.M. at fig. 17 on slab IX of the west side, in the cast made in 1872.

H. .185 m.

*B.M. Parthenon*, pl. LXVII.

**1033.** Body draped in himation and right arm: probably a marshal. Plane surface on the right side.

H. .43 m.

A cast of this fragment is incorporated in the frieze at the B.M. at fig. 48 on slab XIII of the north side, but it is not shewn on *B.M. Parthenon*, pl. XLV.

*B.M. Parthenon*, pl. xcii. fig. 409; Robert, *Arch. Zeit.*, 1876, p. 100, B, l.

**1036.** The neck and jaw of a horse and the left hand and drapery of its rider. Joins on with fragment 1062 (q.v.) and casts of both were incorporated in 1906 in the B.M. at fig. 85, slab XXVII of the north side.

The fragment is referred to wrongly in *B.M. Parthenon* as 1035.

H. .29 m.

*B.M. Parthenon*, pl. LII.

**1039.** Part of the forelegs of two chariot horses to the left, from the north frieze.

This fragment was placed by Michaelis at fig. 55 on slab

<sup>1</sup> In the case of fragments the abbreviation B.M. = British Museum.



XVI. But it was replaced by fragment 1177, of which a cast is incorporated in the B.M. at slab XVI\* (see pl. XLVI. of *B.M. Parthenon*); the original No. 1777 is now set up on the floor of the Acropolis Museum with four other fragments as the greater portion of a slab (see reconstructed slab B).

·4 m. × ·25 m.

*B.M. Parthenon*, pl. xch. No. 403; Michaelis, pl. xii.

**1040.** Fragment shewing the edge of the hindquarters and part of tail of a horse. It is drawn in *B.M. Parthenon*, fig. 109, as belonging to slab XVI of the north frieze. See reconstructed slab II.

H. ·485 m.

*B.M. Parthenon*, fig. 109 and pl. xch. No. 418; *Parthenon Guide*, pp. 131, 345, 11 G.

**1047.** Lower part of drapery and traces of two feet. The top of this fragment fits to the bottom of fragment 3739 and a cast of the whole is incorporated in the B.M. at fig. 29, slab IX of the north side. See slabs 875, 876.

Total H. ·41 m.

*B.M. Parthenon*, pl. XLIII.

**1062.** Left leg of a rider and part of the body of his horse. This fragment goes with No. 1036. Casts of both were incorporated in the B.M. in 1906 at fig. 85, slab XXVII of the north side.

H. ·29 m.

**1063.** The larger part of a fragment of which the remainder is No. 1260, shewing the drapery and foot of a lyre player at the right lower corner of a slab. It is drawn in *B.M. Parthenon* as fig. 107 at fig. 25 of slab VII of the north side. The slab was incorporated in the B.M. frieze in 1916. Fragment No. 1137 gives the remainder of fig. 25.

H. of two fragments ·5 m.

*B.M. Parthenon*, pl. xch. No. 419; *Parthenon Guide*, p. 130 (6).

**1064.** Head and shoulders and drapery of man standing behind a cow, of which the back part is seen. This fragment

is the left top corner of a slab. The cast in the B.M. is incorporated at fig. 111 on slab XLIII of the south side.

H. .48 m.

*B.M. Parthenon*, pl. LXXXVIII.; Michaelis, pl. xi. 126.

**1065.** One fragment in two parts; the first shews the upper part of a shield and part of a man's body; the second, the lower part of the shield and body. A cast is incorporated in the B.M. at fig. 63\* on slab XX of the north side.

H. of whole .43 m.

*B.M. Parthenon*, pl. XLVIII.; Robert, *Arch. Zeit.*, 1876, p. 101, B, r.

**1066.** Drapery and feet, the left crossed over the right, of a man leaning to the left on a stick. Cast incorporated in B.M. at fig. 19, slab III of the east side at right lower corner.

H. .34 m.

*B.M. Parthenon*, pl. XXXII.; Robert, *Arch. Zeit.*, 1876, p. 102, C, b.

**1068.** The hindquarters of a cow and part of the drapery of the figure on the left of it. Together with fragments 1116, 1153, 1159, 1160, 1163, 1232 and two others, this fragment forms the greater part of a draped male figure and a cow. A cast of the whole is incorporated in the B.M. at fig. 8, slab III of the north side. This fragment fits on at the right-hand end to 1159, at the left to 1153 and 1160 and underneath to 1116.

H. .4 m.

*B.M. Parthenon*, pl. XLI.

**1084.** Left top corner of slab shewing part of a horse's mane. Cast incorporated in the B.M. at the horse in front of fig. 47 on slab XIX of the south side.

H. .26 m.

*B.M. Parthenon*, pl. LXXXI.; Robert, *Arch. Zeit.*, 1876, p. 97, A, a.

**1110.** Head and shoulders of rider and head of horse. Cast incorporated in the B.M. at fig. 113 on slab XXXVII of the north side.

H. .39 m.

*B.M. Parthenon*, pl. LVII.

**1111.** Left lower corner of slab shewing part of the wheel of a chariot. Cast in the B.M. incorporated at fig. 71 on slab XXIX of the south side.

H. .5 m.

*B.M. Parthenon*, pl. LXXXV.; Robert, *Arch. Zeit.*, 1876, p. 98, A, e.

**1116.** Two hind legs of a cow. This fragment together with fragments 1068, 1153, 1159, 1160, 1163, 1232 and two others forms the greater part of the draped figure standing by a cow, dealt with under No. 1068. A cast of the whole is incorporated in the B.M. at fig. 8, slab III of the north side. This fragment fits on, but not exactly, to fragments 1068 and 1159.

H. .4 m.

*B.M. Parthenon*, pl. XLI.

**1127.** Head and neck of horse and shoulder of the rider of another horse. At its right-hand fracture this fragment fits on to fragment 1134. Cast in the B.M. incorporated in front of fig. 52 on slab XXI of the south side.

H. .31 m.

*B.M. Parthenon*, pl. LXXXII.; Michaelis, pl. XI. 21, fig. 52.

**1128.** Two horses' heads to the right and traces of a third. One has the tongue protruding. The heads probably belong to one of the chariot groups of the south frieze, perhaps to the conjectural group drawn as slab XXIX\* in *B.M. Parthenon*, pl. xcii. No. 407, and fig. 123.

H. .38 m.

*Parthenon Guide*, p. 132, 19, B.

**1130.** Head of a horse. The plane surface of the left side of the slab is immediately in front of the forehead. Cast incorporated in B.M. at slab XXI of the north side.

H. .29 m.

*B.M. Parthenon*, pl. XLIX.; Michaelis, pl. XII. 20.

**1134.** Head of rider. Cast in the B.M. incorporated at fig. 52 on slab XXI of the south side. See fragment 1127 to the shoulders of which this fragment fits. Michaelis places it wrongly.

H. .26 m.

*B.M. Parthenon*, pl. LXXXII.; Michaelis, pl. XLII. 125.

**1135.** Head of standing figure and ground. A cast of this fragment was incorporated in B.M. in 1906 at fig. 29 on slab IX of the north side. It was, however, transferred in 1916 to fig. 25 on slab VIII.

H. .195 m.

*B.M. Parthenon*, pl. XLIII.; Robert, *Arch. Zeit.*, 1876, p. 99, B, f; *Parthenon Guide*, p. 130 (4).

**1136.** Part of the hind legs of two chariot horses. It fits at its lower fracture to fragment No. 1143 and the two together have been attributed to slab XV of the north side. (See reconstructed slab A.) This slab is not represented in the whole frieze at the B.M. but is drawn in *B.M. Parthenon*, fig. 109, where this fragment appears. But the whole fragment 1136 and 1143 does not fit on exactly at any place on slab XV (which is now set up in the Acropolis Museum with the two fragments given in *B.M. Parthenon*, pl. xcii. No. 400); the surface of slab XV is certainly broken away sufficiently to allow for the fitting of this fragment, but the absence of *any sign* of an exact fit makes the attribution very uncertain.

H. of two fragments .36 m.

*B.M. Parthenon*, pl. xcii. No. 406; *Parthenon Guide*, p. 131 (343, 11, C, D).

**1137.** Fragment shewing the back of the head of one lyre player and part of the lyre of a second. It gives figs. 24 and 25 of slab VIII of the north side as restored in *B.M. Parthenon*, fig. 107. The remainder of fig. 25 is given by fragments 1063, 1260. The reproduction of this fragment given in *B.M. Parthenon* gives at the top the body of the lyre, but this does not appear at all in the original.

H. .28 m.

*B.M. Parthenon*, pl. xcii. No. 411; *Catalogue of Sculpture*, 345, 5; *Parthenon Guide*, p. 130 (5).

**1138.** Back of head and shoulders of a girl to the left. Cast incorporated in the B.M. at fig. 61 on slab VII of the east side.

H. .22 m.

*B.M. Parthenon*, pl. xxxix.; Robert, *Arch. Zeit.*, 1876, p. 103, C, h.



**1139.** Drapery of attendant and top of two forelegs of cow. Cast incorporated in B.M. at fig. 7, slab III of the north side.

H. .25 m.

*B.M. Parthenon*, pl. xli.; Michaelis, pl. xii. 3, 7.

**1140.** Head and shoulders to the right of a man carrying a tray. Cast is incorporated in the B.M. at fig. 106 on slab XXXVII of the south side. The fragment does not, however, fit on anywhere at its fractures. It is wrongly referred to in the *B.M. Parthenon* as "Athens, 1640." In the *Guide to the Parthenon Marbles* it is placed at fig. 106 on slab XXXVII\*. But in the arrangement of the frieze in the B.M. slab XXXVII\* replaces slab XXXVII which is no longer accepted, this fragment being all that is supposed to remain of the former slab. The order of slabs is thus: XXXVI, XXXVII\*, xli, xliii (Fig. 111 only), xxxix, xl, xlii, xxxviii, xlii.

H. .27 m.

*B.M. Parthenon*, pl. lxxxvii.; *B.M. Guide to the Parthenon Marbles*, fig. 30; Robert, *Arch. Zeit.*, 1876, p. 98, A, f.

**1141.** Head and ground. Cast incorporated in B.M. at fig. 6 on slab III of the north side. Cf. fragment 1273 which belongs to the same figure.

H. .27 m.

*B.M. Parthenon*, pl. xl.; Michaelis, pl. xiii. 27, C.

**1143.** Lower part of the legs of two chariot horses. See under No. 1136 to which this fragment joins.

*B.M. Parthenon*, pl. xcii. No. 406; *Parthenon Guide*, p. 131 (11, C, D).

**1144.** Top of head and upper part of face of a man standing to the right. Cast incorporated in B.M. at fig. 48 on slab VI of the east side.

H. .14 m., Br. .52 m.

*B.M. Parthenon*, pl. xxxviii.

**1145.** Head of rider and horse, the top only of the rider's head, and the muzzle of the horse. On top is the plane surface of the slab. Cast incorporated in B.M. in 1906 at fig. 130, slab xlii of the north side.

*B.M. Parthenon*, pl. lx.

This is wrongly numbered in *B.M. Parthenon* as 1045.

**1148.** In two parts, joined, representing a circular shield. The size and type of the shield are unlike that of other shields on the frieze and it is uncertain if the fragment belongs to the Parthenon. There is one plane surface.

H. .34 m.

*B.M. Parthenon*, pl. xcii. No. 415.

**1149.** Hand of rider and head of horse. Cast incorporated in B.M. at fig. 74, slab XXIV of the north side. This fragment fits on at its left end to fragment 940.

H. .26 m.

*B.M. Parthenon*, pl. li.; Robert, *Arch. Zeit.*, 1873, p. 101, B, S.

**1150.** Head and ground. There is left the top of the head only without the face. The fragment is the top of the left corner of the slab. Cast is incorporated in B.M. at fig. 126 on slab XLI of the north side.

H. .18 m.

*B.M. Parthenon*, pl. lix.; Robert, *Arch. Zeit.*, 1876, p. 101, B, t.

**1151.** Left lower corner of slab shewing the right foot and ankle of one man crossing the right foot of another, and part of the drapery of each figure. Cast in the B.M. has been incorporated at fig. 115 on slab XL of the south side, making the first foot belong to the previous figure, No. 114 of slab XXXIX, and the second to the figure 115 who looks behind at 114.

H. .22 m.

*B.M. Parthenon*, pl. lxxxix.; Michaelis, pl. xi. 40, figs. 111, 112.

**1152.** The right ankle of a figure turned to the right. It is from the left lower corner of a slab, perhaps slab XLIII of the south side (*B.M. Parthenon*, pl. xci.).

H. .2 m.

*B.M. Parthenon*, pl. xcii. No. 398.

**1153.** Drapery. Cast in B.M. incorporated at fig. 8 on slab III of the north side. See fragment 1068. This fragment

fits on above to fragment 1160, at the right side to fragment 1068, and underneath to fragment 1232.

H. .22 m.

*B.M. Parthenon*, pl. xli.

**1155.** Part of an armed figure—probably of an apobates, shewing the outline of the face, part of the cloak, shield and left hand. In *B.M. Parthenon* it is attributed to fig. 79 on slab XXXII of the south side, which is omitted in the B.M. frieze. It is in agreement with Carrey's drawing of that slab. It was formerly (*Guide*, p. 105, fig. 36) attributed to slab XXVI of the south side.

H. .33 m.

*B.M. Parthenon*, pl. xcii. No. 396 and fig. 123 on p. 63; *Parthenon Guide*, p. 132 (19 A).

**1156.** Lower right corner of slab, shewing the forefeet of two horses and part of a chariot wheel. Cast incorporated in the B.M. after fig. 60 on slab XXIV of the south side.

H. .27 m.

*B.M. Parthenon*, pl. lxxxiv.; Robert, *Arch. Zeit.*, 1876, p. 98, A, C.

**1157.** The right lower corner of a slab, shewing part of the legs of a horse, to the left. A cast of this fragment is incorporated in the B.M. in the cast of the frieze made in 1872 at fig. 21 on slab XI of the west side. It is not shewn on pl. lxviii. of the *B.M. Parthenon*, because that plate is taken from the Elgin cast.

H. .36 m.

*B.M. Parthenon*, pl. xcii. fig. 416; Robert, *Arch. Zeit.*, 1876, p. 100, B, M.

**1158.** Part of the leg of a chair and drapery. Cast incorporated in B.M. at fig. 41 on slab VI of the east side. It joins on at its left upper and lower fractures to the Palermo fragment (*Röm. Mith.*, 1893, p. 76) of which there is a cast in the Acropolis Museum. Its other fractures are fitted in the B.M. cast on to the restoration of the slab made from Fauvel's mould.

H. .33 m.

*B.M. Parthenon*, pl. xxxvii.; Robert, *Arch. Zeit.*, 1876, p. 103, C, c.

**1159.** Part of a girdled figure, perhaps from one of the chariot groups.

H. .24 m.

*B.M. Parthenon*, pl. xcii. No. 404.

**1159 (a).** Rump of cow. Cast in the B.M. incorporated at fig. 8 on slab III of the north side. See fragment 1068. This fragment joins on its left side to fragment 1068.

H. .38 m.

*B.M. Parthenon*, pl. xli.

**1160.** Left arm, drapery and left breast of a standing male figure. Cast in B.M. incorporated at fig. 8 on slab III of the north side. See fragment 1068. This fragment fits on at its lower fracture to fragment 1068 and another in the south wall case in the Acropolis Museum.

H. .3 m.

*B.M. Parthenon*, pl. xli.

**1162.** The right lower corner of slab I of the north frieze with the hind hoof of the first and the front hoof of the second cow. Slab I was added to the B.M. frieze in 1916 and in *B.M. Parthenon* the fragment is drawn in fig. 105.

H. .28 m.

*B.M. Parthenon*, pl. xcii. No. 417; *Parthenon Guide*, p. 130 (345, 3 A).

**1163.** Two feet with drapery of standing male figure. Cast in B.M. incorporated at fig. 8 on slab III of the north side. See fragment 1068. This fragment fits on above to fragment 1232.

H. .23 m.

*B.M. Parthenon*, pl. xli.

**1164.** Drapery.

L. .39 m.

*B.M. Parthenon* (Metope fragments), No. 362.

**1165.** The left shoulder, draped, of a figure standing facing. This fragment is the extreme corner of the last slab



on the south side at the east end. Cast incorporated in the B.M. at fig. 131 on slab XLIV in 1906. See fragment 797 of the east side for the first figure on the east side of the corner. The return face joins to fragment 797 of the east side.

H. .33 m.

*B.M. Parthenon*, pl. xci.

**1166.** Part of a male figure turned to the left, from the neck to the hip. The fragment is very thin—about .6 m. at the most, and may belong to fig. 11 on slab IV of the north side.

H. .31 m.

*B.M. Parthenon*, pl. xcii. No. 402; *Parthenon Guide*, p. 130 (345, 4 A).

**1167.** Male figure to the right shewing right forearm and drapery, from the right side of a slab. It is conjecturally assigned to fig. 87 on slab XXXIV of the south side in fig. 124 of *B.M. Parthenon*. Michaelis wrongly assigns it to fig. 97 on slab XXXV. Slab XXXIV is omitted in the B.M. frieze and there is a gap between XXXI and XXXV.

H. .26 m.

*B.M. Parthenon*, pl. xcii. No. 412; *Catalogue of Sculpture*, 345, 21; Michaelis, pl. xi.; *Parthenon Guide*, p. 132 (21).

**1168.** The left top corner of a slab shewing part of the mane and neck of a horse. Cast in B.M. incorporated after fig. 56 on slab XXII of the south side, as the only fragment of slab XXIII, no space being there allowed for the remainder of the slab. See fragment 1230.

H. .25 m.

*B.M. Parthenon*, pl. lxxxiii.

**1170.** Head of apobates in helmet, facing. Base of crest shewing. The surface is greatly damaged. Cast incorporated in B.M. at fig. 68 on slab XXIII of the north side.

H. .26 m.

*B.M. Parthenon*, pl. l.; Robert, *Arch. Zeit.*, 1876, p. 100, B, k.



**1171.** The breast and foreleg of a horse to the left, crossed by the knee of a nearer horse.

H. .26 m.

*B.M. Parthenon*, pl. xcii. No. 413.

**1175.** Foreleg of a cow to the left: perhaps from slab I on the north side.

H. .29 m.

*B.M. Parthenon*, pl. xcii. No. 397.

**1176.** Part of a charioteer and the right forearm of the apobates. Attributed to figs. 49, 50 of slab XIII\* from the north side. (See *B.M. Parthenon*, fig. 108.) A cast is thus incorporated in the B.M.

H. .31 m.

*B.M. Parthenon*, pl. xcii. fig. 410; Robert, *Arch. Zeit.*, 1876, p. 100, B, u.

**1177.** See No. 1039.

**1191.** In north wall case. Head, all except the lower part of face and neck of a girl to the left. Cast incorporated in the B.M. at fig. 58 on slab VII of the east side.

*B.M. Parthenon*, pl. xxxix.; Robert, *Arch. Zeit.*, 1876, p. 103, C, f.

**1198.** In the north wall case. Head of girl to the left. The front and lower part of the face are missing. This fragment is attributed to fig. 57 on slab VIII on the east side in the B.M. frieze, but it has not been attached as the fit is not quite satisfactory.

H. .11 m.

*B.M. Parthenon*, pl. xcii. No. 391; *Catalogue of Sculpture*, 345, 2.

**1210.** Left foot to the left wearing a shoe, and folds of drapery, perhaps from one of the figures near the north-east angle.

H. .18 m.

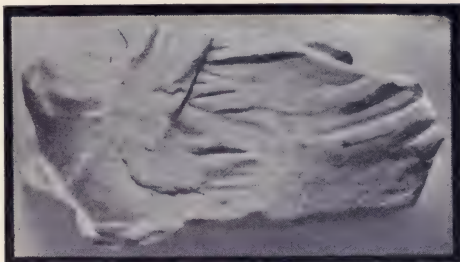
*B.M. Parthenon*, pl. xcii. No. 405.

**1211.** Part of an upper arm with a fold of drapery falling over it.

*B.M. Parthenon*, pl. xcii. No. 392.

**1212.** Drapery and what appears to be a girdle. It is probably from the figure of a rider such as figs. 124 or 125 of the north side. There is a cast of it in the B.M. This fragment has not previously been published.

L. .18 m.



No. 1212.

**1219.** The foreleg of a horse: the fragment has been flaked off the frieze and is only the thickness of the relief.

L. .19 m.

*B.M. Parthenon*, pl. xcii. No. 394.

**1222.** Head of youth to the right wearing a petasos. The surface of the head and the petasos have been badly damaged but the features are clear.

H. .19 m.

*B.M. Parthenon*, pl. xcii. No. 386; *Parthenon Guide*, p. 132 (18).

**1226.** In south wall case. Left foot of standing male figure, facing right. Cast in B.M. incorporated at fig. 48 on slab VI of the east side.

H. .11 m.

*B.M. Parthenon*, pl. xxxviii.

**1230.** In north wall case. The right top corner of a slab shewing the eye and forehead of one horse and the mane of another. Cast incorporated in B.M. after fig. 56 on slab XXII of the south side. It joins on to fragment 1168 at the juncture of slabs XXII and XXIII.

H. .15 m.

*B.M. Parthenon*, pl. lxxxiii.; *Michaelis*, pl. xi. 24, fig. 60.

**1232.** Lower part of drapery. Cast in B.M. incorporated at fig. 8 on slab III of the north side. See fragment 1068.

This fragment fits underneath exactly to fragment 1163. Perhaps this is the fragment denoted in *B.M. Parthenon* as fragment 1192, because that number does not occur on any other frieze fragment.

H. .17 m.

*B.M. Parthenon*, pl. xli.

**1252.** The hips of a girdled figure wearing a tunic. It is uncertain if this fragment belongs to the Parthenon frieze.

H. .205 m.

*B.M. Parthenon*, pl. xcii. No. 393.

**1257.** Fragment of a girdled figure shewing drapery caught up by girdle.

H. .16 m.

*B.M. Parthenon*, pl. xcii. No. 401.

**1258.** Right foot of standing male figure facing right. Cast incorporated in B.M. at fig. 49 on slab VII of the east side. The fragment is the left lower corner of the slab and has a plane surface on its left side.

H. .15 m.

*B.M. Parthenon*, pl. xxxviii.; Robert, *Arch. Zeit.*, 1876, p. 99, B, a.

**1260.** Small fragment of drapery which fits on to the middle of fragment 1063. The whole forms the lower right-hand corner of a slab, shewing the foot and drapery of a lyre player, and has been attributed to fig. 25 of slab VII of the north side. See No. 1063.

*B.M. Parthenon*, pl. xcii. No. 419; *Catalogue of Sculpture*, 345, 6.

**1265.** Drapery and a limb. This fragment has not previously been published.

L. .2 m.



No. 1265.



The fragment fits on to the himation and right leg of fig. 40 (Artemis) of the east side and agrees exactly with Carrey's drawing. This fit was obtained with the aid of a cast in September, 1920, in the B.M. by Mr A. H. Smith. The cast is now incorporated in the frieze.

**1272 (a).** An uncertain fragment shewing a hoof of a moderately small size. The fragment appears to be worked on two sides and it is not certain if it can be derived from the Parthenon frieze.

L. .23 m.

**1273.** Drapery over elbow of standing male figure. Cast in B.M. incorporated at fig. 6 on slab III of the north side, thus belonging to the same figure as fragment 1141 (q.v.). Robert wrongly attributed it to slab VII.

H. .34 m.

*B.M. Parthenon*, pl. XL; Robert, *Arch. Zeit.*, p. 100, B, g; *J.H.S.*, XIII. p. 100.

**1835** (in pencil). In the north wall case. Helmeted head to the right. All the face except the eye and brow is broken off. Perhaps it belongs to the horseman on slab V of the south side. The helmet is of the same type as that of metope fragment No. 3244.

H. .13 m.

*B.M. Parthenon*, pl. xcii. No. 388; *Catalogue of Sculpture*, 345, 16.

**2960.** Fragment of a helmeted head looking to the right. The crest only of the helmet is visible. The fragment belongs either to one of the apobatai of the north side or to one of the mounted men of the south side. If it belongs to the south side then the warrior is looking behind him.

*B.M. Parthenon*, pl. xcii. No. 387; *Catalogue of Sculpture*, 315, 23.

**3342.** A female head facing the left. Shewing the slanting waves of hair down the side of the head and the vertical folds on top. It is very well preserved and was probably broken off

at an early date. None of the features are visible. It may belong to one of the girls of slabs VII and [VIII] of the east side of the frieze. Figs. 53 and 54 seem the most probable since the fragment is for various reasons unsuited to Nos. 50, 56, 57, 59 and 61. This has been verified by casts on the frieze itself. The fragment has not previously been published.



No. 3342.

H. .11 m.

**3369.** Head and shoulders of apobates to right. He wears a crested helmet and a cuirass. The surface of the head and of the helmet are gone. Cast incorporated in the B.M. at fig. 47 on slab XII of the north side. Found in the excavations on the Acropolis in 1888—9.

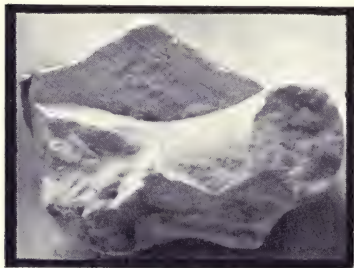
H. .45 m.

*B.M. Parthenon*, pl. XLV.; *J.H.S.*, XIII. p. 97 and fig. 5.

**3739.** Drapery and arm of standing figure. Fragment 1135 gives the head of the figure. Cast in the B.M. incorporated at fig. 29 on slab IX of the north side. The drapery belongs to fig. 29 and the arm is the right arm of the old man, fig. 31. Found in the excavations on the Acropolis in 1888—9. See slabs 875, 876.

H. .41 m.

*B.M. Parthenon*, pl. XLIII.; *J.H.S.*, XIII. p. 96 and fig. 4.



No. 4589.

**4589.** Uncertain fragment, probably from the frieze, shewing the ankle and remains of a foot turned to the left and part of the ground. It is probably derived from a moving figure such as fig. 65 of slab XXII. This fragment has not previously been published. A cast of it is in the B.M.

**4859.** Hoof and part of the drapery of a figure, to the right. On the underneath side is part of the plane surface of the lower part of the slab; the fragment is the right lower corner of a slab in the series XXXVIII—XLIV on the south side, perhaps from XXXVIII, fig. 126. This fragment has not previously been published.

H. .21 m.



No. 4859.

NOTE. The following fragments recorded in *B.M. Parthenon* are not on the shelves in the Acropolis Museum, nor in the Apotheke:

385, 408 and 414<sup>1</sup> and the shoulders of fig. 8 on slab III of the north side of the frieze.

Those fragments which have no references are published here for the first time.

The original fragment, of which a replica is incorporated at the lower left corner of slab XIV at fig. 26 of the west side in the casts of this side made by Lord Elgin and in 1872, is in position on the Parthenon on the slab in question.

#### IV. THE BALUSTRADE OF THE TEMPLE OF ATHENA NIKE

##### 1. Corner slab with return side.

Figure of Athena seated on a rock or basis facing the right but with the upper part of her body turned round to face nearly to the front. Behind her is her shield vertically placed against the basis upon which she sits. Her right arm is out-

<sup>1</sup> The numbering is that of *B.M. Parthenon*.

stretched at right angles, the upper arm leaning upon the top of the shield and the forearm bent upwards, holding up the folds of a himation which pass under the upper arm and over the shield and so down under the body.

She is wearing a sleeveless chiton of very light material and apparently an aegis, for which holes, about .5 cm. in diameter, were made across the breast. Three of these holes are visible.

Neither of her feet is placed squarely on the ground: the right foot rests on a plinth and leans slightly outwards: the



No. 1.

left foot touches the ground with the toes, and slants to the left.

The left arm was at the side and the left hand appears to have been resting on the left knee, where there is a mark of attachment.

The folds of the himation pass under the body and fall over the plinth and round the ankles. The folds of the chiton are visible beneath those round the ankles, the surface being differently rendered. The same crinkly technique is seen on the edges of the drapery as appears on the draped figures of the Parthenon frieze, and in some cases on the metopes.



Behind the feet are the remains of a low rock.

In four fragments:

1. The head and ground and right shoulder and top of shield and drapery underneath.
2. The right elbow and drapery.
3. The left arm, left breast and body and part of shield.
4. The basis, lower half of the shield, and legs of Athena.

Missing—The face and most of the head: the right forearm and hand and the folds of drapery immediately below the hand: the left arm from the biceps and all the left hand except for rough traces: the toes of the right foot and the right side of the plinth and rock. All the background except a piece above the head: the surface extending from the left shoulder to the right armpit, including all the right breast and half the left. The middle and top part of the shield.

The folds of drapery under the right knee are very deeply cut and in excellent preservation. The folds of the chiton on the left breast are worked with remarkable skill.

Kekulé published only the upper three fragments and gives a wrong interpretation<sup>1</sup> of the slab—he mistakes the top of the shield for the prow of a ship.

Drill borings are seen under each foot.

The front of the slab curves outwards to a margin on the left side. It is there met by the curved surface from the return side. On this surface appears part of the wing and drapery of a Nike facing the left. Four fragments go to make up this side:

1. Background curving up to the edge of the return and continuing over the other side, giving the right arm of Athena (frag. 2 above).
2. The top of the wing and background.
3. The middle of the wing and background.
4. The tip of the wing, drapery and background, almost to the base.

The fold of drapery exhibits the crinkly technique seen on the return side and on other slabs. (See 11 and 12.)

The lower part of the slab was found, perhaps in the excavations of 1886, after Kekulé's publication, and his interpretation has thus been corrected. He imagined the top of the shield and the curve of the surface of the return to be the prow

<sup>1</sup> Overbeck never accepted it: *Gr. Pl.* i. p. 487.

of a ship upon which Athena was seated. Since, moreover, this is shewn to be wrong, many inferences (based upon Kekulé's interpretation) as to the significance of the relief disappear.

Yorke thinks that this Athena was at the north-east corner of the balustrade where it could be seen from near at hand; the other Athena (No. 28) being on the west side and visible from below.

H. .945 m., Br. .775 m.

Yorke, *J.H.S.*, XIII. p. 275 and fig. 3; Kekulé, II. C (the view of the return is inaccurately drawn); Michaelis, *Arch. Zeit.*, 1862, p. 251, I; Kavvadias, fig. 65, p. 102; Heberdey, *Jahresheftebeiblatt* 86.

2. Winged Nike standing facing the left with her arms stretched out in front and bent slightly upwards at the elbow. Her weight is thrown back upon her right heel and her left leg is bent at the knee, touching the ground with the left toes.



No. 2.

She wears a thin sleeveless chiton ungirt and without overfall, and a himation which falls loosely round the waist under the wings and down in front between the legs where the folds are held by the knees.

Missing—The head and neck: all the left wing except for the feathers at the base: the tip of the right wing: the right arm from the elbow and the left arm from the shoulder: both feet from the ankles: all the background except a part round the head above the right shoulder and below the right wing.

The mark of attachment of the head is seen on the back-ground and the marks of attachment of the left wing are seen on the surface of the right wing at the top and bottom.

The feathers of the right wing are not shewn except at the lower part which shewed under the left wing.

The poise of the body is remarkably graceful and the loose way in which the himation falls round the body adds to the grace of the figure, giving an impression of unfettered movement unsurpassed in any of the other figures.

The Nike was probably placing armour or a helmet on a tropaion; the absence of muscular strain and the poise of the body do not suggest that she was *lifting* any part of the trophy.

The execution of the drapery in the Nike balustrade is seen at its best in this figure and there is an entire absence of that tendency towards mannerism and affectation which one sees in some of the other figures.

H. .90 m., Br. .45 m.

Kekulé, iv. M; 'Εφ. 'Αρχ., 1843, p. 2; Beulé, 259; Michaelis, *Arch. Zeit.*, 1862, pl. CLXII. 1, p. 250, b; Michaelis, *Balustrade*, pl. II. H, No. 9; J. Harrison, *Ancient Athens*, p. 363 and fig. 9; Kavvadias, fig. 64, p. 101.

**3.** A girl holding back a restive bullock. The movement is towards the left and the bullock is plunging forward. The girl stands in front of him and is striving to hold him back by



No. 3.

planting her right foot firmly on a rock and pulling on the rope by which the bullock is led. Her body is thrown back to

meet the strain and her weight falls upon her left leg. The drapery—a long thin chiton with an overfall—blows out behind her, leaving her right leg bare to the knee. A himation or chlamys seems to be thrown round the shoulders and its folds can be seen hanging from the right arm and touching the right thigh.

The lower part of the right leg is a separate fragment.

Missing—The head and neck and forefeet of the bullock. The right ankle and foot of the girl, except the toes which are seen on the rock. Her left foot and ankle and right arm, though the outlines of part of the latter remain. All the upper part of the body and the surface of the left leg: the whole of the top of the slab and the lower right corner, and right-hand side of the rock.

The chiton folds at the left side shew the same crinkly edged technique as in No. 1. The artist has not been very successful in representing the folds of the chiton blown out at the back: they fall just as folds of thin material do when blown out, but they seem too heavy.

The attitude and subject is one frequently met with in 5th century art, especially on the Parthenon frieze. It recurs in much the same form on No. 11. Both slabs probably have a particular reference to the sacrifice to Athena Nike mentioned in inscriptions<sup>1</sup>.

This slab was not seen by Kekulé.

H. .615 m., Br. .81 m.

J. Harrison, *Ancient Athens*, p. 364 and fig. 10.

**4.** Corner slab with return: in two large fragments joining roughly in the middle. It curves to an apex at the corner, meeting the return, like No. 1, but most of the edge has vanished. The subject appears to be two Nikes, one moving quickly to the left round the turn, the other standing facing the left.

The first fragment on the return side shews a Nike taking a stride to the left, but nearly facing the front. The whole fragment is very badly weathered and has been used as a step or pavement on its front side. The right arm of the Nike appears to have been raised, her left arm is bent at the elbow

<sup>1</sup> Cf. *C.I.A.*, I. 163, and I. 471, I. 14.

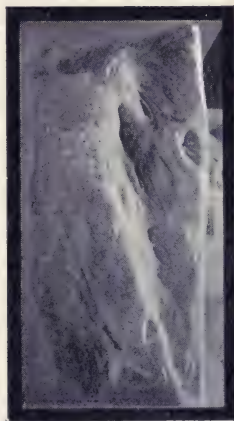


and holds the folds of a full himation which is blowing out behind her shoulders. She wears also a thin sleeveless chiton with overfall, girt at the waist.

There are no traces of wings on this figure.

The second fragment has not been put to a use like that of the first: it is neither weathered nor rubbed, though it is greatly damaged.

It represents a winged Nike standing facing the front. The lower part of her right wing is seen on the previous fragment. Her right arm is outstretched, her left arm is bent at her side



No. 4.

and holds the folds of a full himation. Her wings spread out behind her. Under the himation she wears a sleeveless chiton, and the folds of the himation pass under the left wing and so round the left shoulder on to the forearm.

Missing—Of the first figure: the head and neck, right arm and left leg from below the thigh. Of the second figure: the surface of the head and neck; the right arm from the biceps and surface of the left arm: the middle part of the wing down to the edge of the first fragment. The surface of the body from the breast to below the knees.

The two slabs were found in the excavations of the Greek Archaeological Society on the south slope of the Acropolis in 1877 and probably formed the south-west corner of the balustrade.

It is quite uncertain what the object in front of the second figure is. Kekulé suggests a tropaion but this is uncertain. Each side, however, of the corner seems to be a separate scene, and there is no continuity as in the return slabs of the Parthenon frieze. The uncertain object may possibly be a pillar, projecting from the front of a low shrine.

H. .91 m. × .85 m. × .36 m.

York, *J.H.S.*, p. 277 and fig. 4; Kekulé, pl. i. B (1st figure), pl. v. T (2nd figure).

**5.** Winged Nike stepping to the right. She is holding in both arms some object which is too damaged for identification.



No. 5.

Kekulé restores it as a quiver. Perhaps it was a piece of armour, such as a greave, for the adornment of a tropaion.

She advances with her left leg forwards and perhaps raised with the foot upon a rock.

Both arms are bent at the elbow. The upper part of her body faces almost to the front.

She wears a thin chiton with sleeves and a small himation worn loosely over the left shoulder and falling under the right across the left thigh.

The slab is in two main fragments uniting across the abdomen, the lower half being in two pieces.

Missing—Head and neck and right shoulder and arm. Both legs from the middle of the thighs: all the background, except parts above the left wing and on the lower part of the left side. The right wing and tip of the left wing. The right hip.

The fragments were united in 1867; the upper part was found by Beulé in his excavations of 1852.

H. .71 m., Br. .42 m.

Kekulé, iv. L; Beulé, p. 253; Michaelis, *Arch. Zeit.*, 1862, p. 252, M.

## 6. Winged Nike moving to the right.

She wears a sleeveless chiton with an overfall, girt over the overfall. The folds of a himation can be seen blowing across her right wing. There appears to have been a circular object over her chiton just below her breasts and there are traces in the form of a circular ridge, with two holes below it: at first sight this ridge appears to be folds of the chiton but it is not related to the other folds and must represent something which is not an organic part of the figure.

The right arm is extended behind, the left arm was at the side. The head was not turned to face quite to the front.

The figure is in two fragments which join at the waist.

Missing—The head and most of the neck. The right arm from the biceps and the left arm from just below the shoulder. Both legs from a little above the knees. All traces of the left wing: the lower part of the right wing.

The drapery is treated so differently from the chitons of Nos. 2 and 5 that it seems probable either that we have the work of two different artists or else there is an attempt to

portray two distinct kinds of thin fabric. The delicacy of the folds below the waist could not be surpassed and there is little trace of over-elaboration. The folds, however, are in places cut below the level of the flesh surface, a peculiarity only seen in No. 27.

Kekulé thought that this was from a corner of the balustrade: but Nos. 1 and 4 shew how the corner slabs really met.



No. 6.

The feathers on the wing are of a type not seen elsewhere on the Nike temple sculptures.

H. .53 m., Br. .295 m.

Kekulé, pl. II. D.

**7.** Torso of a standing female figure. The weight of the body is on the right leg and the left leg is bent: she faces the front and is clad in a sleeveless chiton girt at the waist over a long overfall, like that of the Erechtheum Caryatids.



Missing—Both legs from a little below the hips; the left arm from just below the shoulder; the right shoulder, breast and arm. The head and neck.

The folds of the drapery at the end of the kolpos of the overfall are worked only with the drill and the plain drill holes have, in most cases, been left.



No. 7.

The girdle was in bronze and there is a groove round the waist and a line over the abdomen, shewing where it was fitted on.

The drapery, especially round the waist, is over-elaborate and there seems to be a superfluity of folds.

The fragment is considerably weathered. It was found in 1867 on the north side of the Parthenon.

H. .41 m., Br. .25 m.

Kekulé, pl. v. Q; Ross, *Nike Apteros*, pl. XIII. C; Michaelis, *Arch. Zeit.*, 1862, p. 250, C; Michaelis, *Bahustrade*, pl. III. L, No. 16.

**8.** Winged Nike half facing the left and standing still. Both wings are extended. Her right arm is at her side but not touching the body. Her left arm appears also to have been at her side. She wears a sleeveless chiton with a long overfall as in No. 7, but it does not seem to have been girt.



No. 8.

The slab as now set up is in seven fragments, as follows:

1. Head and neck and part of right wing and shoulder.
2. Base of left wing and shoulder.
3. Middle of left wing.

4. Upper part of right arm and breast.
5. Middle of breast.
6. Left breast and drapery.
7. Remainder of body below waist.

Some object seems to have been attached to the left hip.

Missing—Chin and nose; right arm below biceps; whole of right wing except the top; top and lower part of left wing; all left arm; abdomen and both legs from the knees.

The left arm appears to have held some object, perhaps a piece of armour, like No. 5.

The hair is tied in a scarf which falls over the base of the right wing.

The drapery falls in slanting folds across the breast and is deeply undercut, but it is remarkably light and never seems part of the body of the figure.

This is the only part of the Nike balustrade where the head of a figure has not completely disappeared. The eyes are large and set widely apart and the face is broad; cf. fragment 992.

Kekulé's drawing is very inaccurate and gives a fragment attached to the knees, and shews the left side (including part of the arm) complete. In the original, as set up, there is no fragment at the feet and the left side is greatly damaged, but there was a fragment formerly attached at the base.

H. '68 m., Br. '4 m.

Kekulé, pl. v. R (wrongly referred to Michaelis as p. 250, D); Michaelis, *Arch. Zeit.*, 1862, p. 250, F; *Balustrade*, pl. III. K, No. 15; Collignon, *Hist. de la Sculpt.*, p. 105.

9. Girl standing in a restful position facing the left. Her right arm is at her side but slightly bent at the elbow. Her left arm is bent at a very graceful angle and the left hand is placed over the folds of a himation, upon some object, probably a pillar, though Kekulé restores it as a shield.

She wears a thin chiton with sleeves pinned in three places on each shoulder, ungirt at the waist, and a himation passing over her left elbow, round under her right arm, across the body and over the pillar, from which folds of it fell to the ground.

A cord passes round behind the neck and under each arm.

Missing—Head and neck; right hand and wrist; body below the hips except for a part of the right thigh, which together with the right forearm, forms a separate fragment (1013).

The restful pose of this figure is remarkably graceful. The technique of the chiton is precisely the same as that of the chiton of No. 2, and the general outlines of the body are much the same in the two cases: both are clearly the work of the



No. 9.

same artist and the two are, perhaps, the best figures of the series, from the point of view of style and pose.

The smaller fragment was attached in 1867.

H. .44 m., Br. .35 m.

Kekulé, pl. iv. N; 'Εφ. 'Αρχ., 1843, p. 2; Michaelis, *Balustrade*, pl. III. M, No. 18.

#### 10. Three fragments.

1. Figure of a winged Nike facing the front but leaning to the right.

H. .74 m., Br. .37 m.



2. Corinthian helmet on a trunk with part of a wing and drapery and a hand of a Nike : part of the top of the balustrade shewn above.

H. .42 m., Br. .32 m.

3. Right leg and part of the body of a winged Nike resting on a rock.

H. .62 m., Br. .43 m.

Fragment 1 has a separate fragment added at the base giving the lower part of the right leg and drapery.

Fragment 2 is in two parts united at the helmet.



No. 10.

Fragment 3 is in two parts by a vertical break. It has a separate fragment at the left side giving the base of the trunk and part of the rock and ground.

Fragments 1 and 2 clearly belong to the same group, but it is not clear if fragment 3 also belongs to the group.

The group given by fragments 1 and 2 shews a winged Nike clad in a sleeveless chiton with an overfall pinned on each shoulder and girt over the overfall at the waist. There is a hole on the right shoulder for a bronze pin. Two bands come over the shoulders, crossing between the breasts and meeting the girdle. The garment thus resembles that of Selene on the

east pediment of the Parthenon. The figure is placing the helmet on the trunk of the tropaion with her left hand and over her left forearm, which is seen behind the trunk, there are folds of a himation. As there are no other traces of the himation she must have held it over her left arm and shoulder and not worn it in the orthodox way.

The left wing of the figure is seen behind her left forearm and behind the trunk of the tropaion a shield is hanging.

The figure shewn in fragment 3 is resting her right foot on a rock and her right arm is resting on some object that may be a cushion and is in any case not drapery, as there are drill holes below it shewing that it was largely undercut, while there is a drill hole at the right side for some attachment. Kekulé's drawing of this fragment does not shew this right arm, and, as in the case of many of his drawings, is quite unreliable. The figure is clad apparently in a thin chiton and himation. The folds of the latter hang over the right thigh and pass under the cushion-like object. The lower part of the right wing is visible on the ground at the right.

Missing—Of the first figure (fragments 1, 2): the head and neck, most of the right wing, and all the left except the part over the left forearm. The left upper arm and elbow and right shoulder and arm from the biceps. The right foot and ankle, and the left leg from just above the knee.

The middle part of the trunk which supports the tropaion, and the greater part of the shield.

Of the second figure: all the body above the waist except for the lower part of the middle of the right elbow and forearm. The left side and leg and wing. All the right wing except the tip.

The drapery of the first figure is good and light but rather over-elaborated. The drapery of the second figure is better in style but remarkably carefully done, even the smallest secondary folds being shewn (see especially the thin chiton folds over the right shin). The foot is remarkably gracefully rendered, the grip of the toes on the rock being clearly shewn.

The middle part of fragment 1 was found by Bohn in 1880: the other fragments (except perhaps the trunk of the tropaion) later. Kekulé's drawing gives a head and neck to fragment 1 which are not in the original. It was not on the fragment

found by Bohn (Kekulé, p. 4) and so must have turned up later: but all traces of it are now lost.

Ross, *Arch. Aufsätze*, i. p. 116; Michaelis, *Arch. Zeit.*, p. 251, H (fragment 2); Kekulé, III. H (fragments 1 and 2) and VI. U (fragment 3).

**11.** Nearly complete slab shewing two winged Nikes and a bullock.

The first Nike is facing the right, and leans slightly forwards. Her left foot is placed against a rock and her right leg, slightly bent, bears the weight of her body as she strains to hold in a restive bullock. The group is thus a counterpart of that on slab 3. The second Nike starts back and takes a stride to the right.



No. 11.

The first Nike has both arms in front holding on to the guiding rope of the bullock. The second Nike has both arms outstretched, the right arm probably striving to ward off the bullock. The first Nike wears a very full thin chiton without sleeves and overfall, like that of No. 2, and girt at the waist, the girdle being fixed into four holes on the waist.

The second Nike wears a thick sleeveless chiton pinned on both shoulders, with an overfall, and girt at the waist, at the middle of which are two holes for attachment. A himation falls from her left shoulder round behind and across the thighs: the texture of the two garments is not differentiated. The

whole of the body and drapery of the latter figure are remarkably well preserved.

Missing—Of the first Nike: the head and right shoulder and breast and right arm. The surface of the right leg and of the left knee. Both feet and all the left arm except the back part of the upper arm.

The head and forefeet of the bullock.

Of the second Nike: the right arm from the shoulder; the surface of the right leg, the head and neck, and the left arm from the elbow and the top of the right wing.

The left foot of the first Nike can be seen on the rock and the tail of the bullock is on the left of the slab.

The extreme lower left corner of the slab is a separate fragment without a close join and it has not the golden patina of the rest of the slab.

The majority of the top edge of the balustrade is preserved. The left top corner is missing.

The drapery of both figures is in each case rather affected and in some points, as, for example, the folds of the himation behind the left arm of the second figure and the lower folds of the chiton of the first figure, it is unnaturally rendered. The folds blowing back from the left ankle of the second figure shew, perhaps, the greatest affectation, and the folds of the chiton over the abdomen are much more crudely worked than the similar folds on No. 10 (first figure); the himation folds also are quite different from those of No. 1. The general treatment of the chiton on the first figure in no way resembles that on the counterpart, No. 3, and the artist on this slab does not seem to have executed any of the preceding slabs.

H. 1.4 m., Br. 1.235 m.

Kekulé, pl. i. A; Ross, *Nike Apteros*, pl. XIII. A and Aa; Michaelis, *Arch. Zeit.*, 1862, p. 249, A; Michaelis, *Balustrade*, No. 4, Taf. 1, D; Kavvadias, fig. 63, p. 100; Collignon, *Hist. de la Sculpt.*, II. p. 105.

## 12. Winged Nike fixing the sandal of her right foot.

She leans slightly forward and rests her right foot upon a rock so that the leg is bent at the knee. The left leg is slightly bent. She adjusts the sandal with her right hand, the right arm being held behind the right leg. The upper part



of her body is turned a little to the front, and her left arm, slightly bent at the elbow, carries the folds of her himation which falls across the thighs and round behind, so that both ends fall on her left side.

Besides the himation she wears a very thin chiton with sleeves pinned on each shoulder. The sleeve of the right shoulder has slipped down and the chiton is falling away from the right breast.



No. 12.

Most of the upper rim of the balustrade remains. The right hand is not actually touching the sandal but appears to be holding a strap.

Missing—Head and neck; the top of the right wing; the left hand and wrist and the surface of the left foot. The left side of the slab and the rock upon which the right foot was placed.

This slab is the most famous of all the Nike temple sculptures. In no other example is there to be seen such a graceful attitude combined with such delicacy of drapery. The originality of the composition is not the least of the points which have distinguished it from the other sculptures<sup>1</sup>.

The drapery is certainly elaborate, but does not shew the extreme affectation of No. 11. The ease with which the folds of the chiton over the breast are worked and the clear distinction of the fabric from the body underneath mark the slab as the work of an artist of the very first order.

Furtwängler points out that the differentiation of fabric of *chiton* and *himation*, seen so clearly on previous sculptures, is absent in the Balustrade sculptures in general and in this slab in particular. A detailed study of these sculptures shews the inaccuracy of this judgment.

The folds of the himation between the legs are very deeply cut and are worked in a precisely similar way to the folds under the legs of Athena on No. 1. At the end of the folds under the left arm is seen the same crinkly technique as appears on the folds over the seat on No. 1. The two slabs are, therefore, perhaps by the same hand.

The peculiar folds of drapery along the left shin are the same as those on the left thigh of the figure on No. 2. The general treatment of the thin drapery and the poise of the body similarly connect it with No. 2 and also with Nos. 6 and 9. The artist of these slabs seems to have favoured compositions where the curves of the body were gentle and the position one of ease and quiet grace.

It is doubtful what was the nature of the object immediately underneath the right foot, as it is not continued immediately underneath upon the background, which remains. It may, however, have been a ledge of rock or a part of a tree trunk, and the foot was probably not lifted free in the air, for, firstly, the body does not shew the strain which such a balanced position would cause and, secondly, under the right foot the marble extends to a depth which is too much for it to have belonged to the sandal alone. There is a relief in the Glyptothek at Munich which gives a copy of this slab<sup>2</sup>.

<sup>1</sup> There seems to be an anticipation of the attitude of this figure in figure No. 60, of the east side of the Parthenon frieze.

<sup>2</sup> The right-hand figure of the Munich relief copies this slab.

Furtwängler assigns it to the Neo-Attic School. The wings are omitted but otherwise the copy is fairly accurate<sup>1</sup>.

The right hand, however, is open and is extended to pick up a cloth taenia, the folds of which are being raised by the right foot. If the relief were an exact copy of our slab we might interpret the position of the Nike in the same way; but the chief objections to it are that it is a curious and graceless attitude and alien to 5th century composition; moreover the first finger and thumb of the Nike's right hand on the Nike temple slab are closed; she must be already holding something, and what she is holding can only be the strap of her sandal. Further the absence of strain in the position of the body, as mentioned above, argues the existence of some kind of support for the foot. But it is strange that the Munich copyist should have interpreted the attitude so curiously.

H. 1.6 m., Br. .52 m.

Kekulé, pl. iv. o; Ross, *Nike Apteros*, pl. XIII. B; Michaelis, *Arch. Zeit.*, 1862, p. 250, B; Furtwängler, *Masterpieces*, p. 451; Kavvadias, fig. 62, p. 99; Collignon, *Hist. de la Sculp.*, II. p. 108, fig. 54.

**13.** Winged Nike moving to the left with her wings a little spread on each side. She faces the front. The garments



No. 13.

<sup>1</sup> Furtwängler, *Glyptothek*, No. 264.

are a thin-sleeved chiton, with the sleeves pinned in several places on each shoulder, and a himation which falls loosely round the waist and behind the left shoulder, and over the left forearm.

Her right foot is placed upon a plinth, her right arm is bent outwards at the elbow.

Missing—Head and neck and surface of breast, and the upper part of the slab, including the top of each wing. The left forearm and surface of both legs. The right forearm and both feet. Each side of the slab.

The slab curves outwards to a margin on the left side, as in No. 1, and was at one end of the balustrade.

The general treatment of the figure and drapery and the pose connect it with No. 11. The wings are not entirely in relief but the outlines of the feathers are in parts incised on the background. This is seen nowhere else on these sculptures.



No. 14.

Kekulé restores the figure as entering a temple, of which the first step is seen. He places a key in her right hand—an unnecessary and tasteless addition.

Found in 1880.

H. .85 m., Br. .73 m.

Kekulé, p. 7.

**14.** The left leg to the knee, and foot and lower part of the chiton and himation and the tip of the left wing of a Nike figure from the right lower corner of a slab. Part of the under plinth remains.

Kekulé conjectures that fragment 978 belongs to this slab.

Perhaps this is the fragment found by Beulé in his excavations of 1852.

H. .335 m., Br. .14 m.

Kekulé, pl. vi. v; Michaelis, *Arch. Zeit.*, 1862, p. 252, o; Michaelis, *Balustrade*, No. 21; Beulé, *Acropole*, I. p. 253.



**15.** Torso of a girl moving to the right. Only the upper part of the body and most of the figure's left side and left upper arm remain.

She wears a thin sleeveless chiton without overfall and girt at the waist by a band joined to which are two bands which pass over each shoulder crossing between the breasts. The folds of a himation are seen under the left arm.



No. 15.

The same dress is seen on the figure on No. 27, and the bands round the waist and breasts appear on No. 10, but in the latter case the garment has an overfall.

Though the strap and garment are the same as those in No. 27, the execution is absolutely different.

The bands on the breast of this figure stand well above the folds of the drapery as in No. 10, and the folds in each case are clear cut and vigorous. Similar treatment is seen in No. 8. The folds of the chiton of No. 27 are on the other hand flat and monotonous and the bands are not clearly cut.

Though the general type and subject are the same, Nos. 15 and 27 are clearly by different artists.

Kekulé sees a buckle or brooch at the point where the bands cross between the breasts, but I can find no traces of it.

H. .47 m., Br. .29 m.

Kekulé, pl. III. J; Ross, pl. XIII. D; Michaelis, *Arch. Zeit.*, 1862, p. 250, D; Michaelis, *Balustrade*, No. 15, pl. III. K.

**16.** The lower part of a girl taking a quick step to the left. Fragment of a slab.



No. 16.

The fragment extends from the hips to the ground and shews the right thigh and the drapery of the chiton over it,

and the folds of a himation above: traces of the left thigh are seen.

Underneath the drapery are seen the marks of a drill 1 cm. in diameter.

The lower part of the drapery is a separate fragment.

The folds are not unlike those of the chiton on No. 3.

Kekulé's drawing is inaccurate and wrongly restores the limb as the left thigh, which it could not have been, since part of the left thigh is visible on the right of the slab.

H. .59 m., Br. .31 m.

Kekulé, pl. III. K; Michaelis, *Balustrade*, No. 6.

**17.** Lower part of a figure standing facing the front. All that remains is the left leg from the hip to just above the



No. 17.

ankle, part of the right thigh and the left elbow and lower part of a shield and the background below it.

The figure appears to have had her right leg out, the foot being perhaps placed on a rock. Her left arm held a shield

behind her. The bands of the shield are seen on the left forearm. Kekulé wrongly assigns fragment 4 of No. 24 to this slab.

Found in 1880.

H. .48 m., Br. .335 m.

Kekulé, pl. v. P; Michaelis, *Arch. Zeit.*, 1862, p. 251, K; Michaelis, *Bahustrade*, No. 7, pl. II. F, H.

**18.** The middle part of a slab shewing a girl stepping to the left up to the trunk of a tropaion. Her right arm is outstretched touching the top of the trunk. Her left foot is bent a little behind her and touches the ground with the toes.

She wears a chiton. The surface is greatly damaged.



No. 18.

Missing—The head and shoulders, left arm and most of the right, and the left foot of the figure; the whole of the surface of the body is greatly damaged. The top of the trophy and each side of the slab.

The trunk of the tropaion is covered with what appears to be a leather cover with a scalloped edge. It is wrongly restored



by Kekulé. Kekulé rightly infers from the position of the body that the left arm was extended behind.

Found in 1877, on the south slope of the Acropolis in the excavations of the Greek Archaeological Society.

H. .63 m., Br. .51 m.

Kekulé, pl. v. S.

**19.** A winged Nike is hanging a garment on a tropaion.

The garment is a Persian chiton with long sleeves reaching to the wrist. On her left (?) arm the Nike holds an object which is, according to Kekulé, a quiver: this seems to be correct.

All that remains shews the forearm to the wrist (with places for the attachment of the fingers on the quiver), the lower part of the stem of the tropaion and the Persian garment practically complete. On the left is seen the lower part of the inner side of a wing.

It has been suggested that this fragment does not belong to the balustrade at all, partly because it is unattractive in subject and treatment and partly because of its dimensions: it measures only .04 m. in thickness (exclusive of the relief) as compared with the usual measurement of .23 m. on the other slabs. Perhaps,



No. 19.

there was some other object attached to the bastion, thus limiting the thickness of this slab, but it seems probable as Mr Yorke suggests, that it is a late (possibly Roman) restoration of a damaged part of the balustrade. The feathers of the wing, however, are treated in the usual way, as on other wing fragments. A similar restoration seems to have taken place in the case of No. 27, but this latter can be only shewn from the evidence of style.

The fragment was found in 1880 by Petersen in the Pinakothek.

H. .62 m., Br. .30 m.

J. W. Yorke, *J.H.S.*, XIII. p. 279; Kekulé, p. 12 (2) (and p. 11).

**20.** Fragment from the left side of a slab shewing the upper part of a wing of a Nike.

H. .30 m., Br. .17 m.

Kekulé, p. 12, 6.



No. 20.



No. 21.

**21.** Part of a slab, perhaps from the left side, shewing a large part of the right wing of a Nike, and above it the folds of a himation or chlamys blown out at right angles into billowing curves. Below the wing are other folds of thinner material.

The fragment is in two parts which join roughly in the middle. The lower part has a golden patina and gives the tip of the wing.

On the wing is a mark of attachment, perhaps for the other wing, as in No. 2, and the Nike may have been moving quickly to the right.

The folds above the wing shew very clearly the crinkly technique of Nos. 1 and 12.

H. .80 m., Br. .21 m.

Kekulé, pl. vi. x (he does not give the lower fragment); Michaelis, *Arch. Zeit.*, 1862, p. 252, P; Beulé, I. 253.

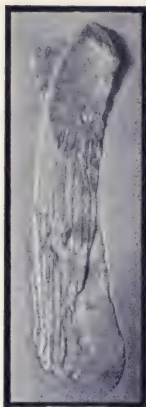
**22.** Lower part of a torso of a standing female figure extending from the abdomen to the hips. The folds of a full himation are seen. She appears to have been standing in the same position as No. 7.

H. .28 m., Br. .23 m.

Not given in Kekulé.



No. 22.



No. 23.

**23.** Fragment shewing the wing of a Nike. The feathers are not worked on the upper part. The background is seen on the top left-hand and bottom right-hand corners.

The fragment is in two parts divided at the middle which do not join but clearly belong together.

There are marks of bullets on the lower part of the wing.

This is one of the fragments from the west front of the balustrade. The upper part was found in 1893 by Mr Yorke in debris at the south-west corner of the Acropolis, but has been joined to the lower half subsequently to its publication by him.

H. .65 m., Br. .17 m.

Kekulé, pl. vi. AA, gives only the lower part.

**24.** Right-hand side of a slab shewing a winged Nike moving to the left and holding a shield on her left arm.

She faces the front and appears to be taking a stride with her right leg. She wears a sleeveless chiton without an overfall and a himation; the folds of the latter fall over her left shoulder.

Missing—the head and neck and top of the left wing. The whole of the right side of the body and the right arm and leg. The left hip and drapery over it. The left leg from the knee to the ankle; the left foot. The lower part of the left wing and drapery. Most of the shield.

Six fragments go to make up this slab; they are as follows:

1. The top of the wing and background.
2. The left breast and shoulder.
3. The left arm and drapery over and below it.
4. The left hand and the part of the shield adjoining it.
5. The left thigh to the knee and the drapery of the chiton.
6. The left ankle and drapery.

The crinkly technique of the himation folds seen in Nos. 1, 11, 12, appear on this fragment also. The folds over the thigh are identical with the folds on the thighs of Nos. 2 and 12, and the same hand appears to have produced all three.

This slab from the way it is cut out behind must have come from the west front (cf. Nos. 27, 28) where it fitted on to a ledge. She may have been adorning a trophy in front of the figure of Athena (No. 28). No. 27 came next to this slab on the right.

This slab was put together in 1867 except for fragment 4 which was found in 1880, and fragment 2 which was found by Yorke in 1893 with other fragments at the south-west end of the Acropolis. These two fragments have been added to the



figure as set up, subsequently to its publication by Yorke, who could not place it.

H. .85 m., Br. .31 m.

Yorke, *J.H.S.*, XIII. p. 277 and fig. 5; Kekulé, pl. m. G. Fragment 4 is given in Kekulé, p. 9, and assigned wrongly to No. 17 (v. P); Beulé, p. 253; Michaelis, *Arch. Zeit.*, 1862, p. 251, L.

**25.** Winged Nike standing facing. She wears a sleeveless chiton with an overfall, girt over the overfall at the waist.

Her left arm appears to have been bent at right angles. She is in much the same position as Nos. 7 and 22.

Missing—Head and neck, right shoulder, breast and arm; left arm below the biceps except for traces of the forearm. The top of the left wing and the whole of the right wing. All the body below the thighs.

The figure is in two fragments meeting a little above the waist, with a good fitting only in one place.

The garments are identical with those of No. 7, and both are girt over the overfall. The technique of the folds under the girdle is similar in the two figures.

The top fragment was discovered in 1893 among the debris at the foot of the Nike bastion, by Mr Yorke; it was not then joined to the lower fragment. Yorke suggested that, judging by the delicacy of the work, it was placed on a part of the balustrade near the small staircase, where it could be seen in detail. This line of argument, however, could be applied to far more of the slabs than would suffice for this part of the balustrade!

H. .61 m., Br. .34 m.

Yorke, *J.H.S.*, XIII. p. 272 and pl. x.; Kekulé, p. 12 (1) (the lower fragment).

**26.** Fragment giving the left leg to a little above the ankle and the drapery of a chiton of a female figure moving rapidly to the left. There are two holes, one above the other along the side of the leg.

H. .38 m., Br. .28 m.

Kekulé, pl. vi. W (the drawing is very inaccurate); Michaelis, *Arch. Zeit.*, 1862, p. 252, N; *Balustrade*, No. 23.

**27.** Female figure leaning slightly forwards and kneeling on her left leg upon some firm object. Her left arm was down but slightly outwards, her right was raised. The weight of her body fell on her right leg. She wears a thin sleeveless chiton pinned on the shoulders and girt at the waist by a band. There is no overfall. Two bands come over the shoulders and meet the waist band, in which there are three holes for metal attachments.



No. 27.

Missing—The head and neck; right arm from the shoulder and left arm from just below the shoulder; the right leg from a little above the knee and the left knee. The surface and under part of the rock and the lower part of the slab.

The figure is made up of two fragments which join at the hips.

The bands round the shoulders and waist appear also on Nos. 10 and 15. The garment is identical with that of No. 15: but the proportions of the figure and the treatment of the

drapery and of the bands are vastly different. The two figures cannot possibly be by the same artist.

The drapery of the chiton is thin and light, and the fabric is well represented, but it seems part of the body and the folds are in some cases (especially on the left thigh) incised so deeply that they penetrate well into the surface of the body. This together with the outlining of folds by grooves seen on the drapery over the abdomen are forms of technique unparalleled by any of the extant sculptures of the Nike temple, with the exception perhaps of No. 6.

The difference between this and the other figures is so striking, and the breast bands seem so slavishly copied from those of Nos. 10 and 15 that the figure might well be a later restoration of a damaged portion of the balustrade. This suggestion is strengthened by the conclusion arrived at by Mr Yorke<sup>1</sup> that in the case of another slab (No. 19) a later restoration has definitely been made.

Kekulé gives examples of coins shewing a Nike kneeling on the back of a cow. Perhaps the figure can be restored in this attitude.

H. .56 m., Br. .38 m.

Kekulé, vi. DD (the lower part), and p. 12 (4) (the upper part); Michaelis, *Balustrade*, No. 26; C. Smith, *J.H.S.*, vii. p. 275.

**28.** Figure of Athena seated on a rock and facing the right. Her right arm was behind her, the right hand resting on the rock. Her feet are crossed. A shield with a Gorgoneion in the centre leans against the rock in front. On the lap of the figure is an uncertain object which may be a piece of armour; it is hollowed at its right extremity.

She wears a chiton, girt at the waist, and a himation which falls under her right arm and across her knees.

Missing—The body and arms above the hips; the thighs just above the knees; the right toes; the middle of the rock and right side of the shield; the upper part of the slab.

The slab shews a plane surface on the left. It is in three fragments:

1. The right-hand and left lower corner of the slab.

<sup>1</sup> *J.H.S.*, xiii. p. 279.

2. The abdomen and right hip: this fragment does not join on to either of the others but clearly belongs here.

3. The knees and legs of the figure and the right corner of the slab.

The folds under the knees are identical in treatment with those of No. 1.

Petersen places this slab at the left side of the fifth slab from the north-west corner on the west front. He explains the position of the shield as peculiarly adapted for being seen from below. Athena is watching the erection of a *tropaion* towards which the figure on No. 24 is moving. The kneeling Nike on No. 27 is helping in a sacrifice.



No. 28.

This slab, judging from the way in which it is cut out at the back, cannot come from any other side but the west.

Perhaps there was a third Athena figure, similar to Nos. 1 and 28. It would probably have been at the east end of the south side. Fragment 986 may be a part of the slab.

Kekulé gives only fragments 1 and 3 together and gives fragment 2 separately. The former were joined in 1867.

H. .53 m., Br. .67 m.

Yorke, *J.H.S.*, XIII. pp. 276, 278; Kekulé, II. E (fragments 1, 3), VI. B (fragment 2); Ross, pl. XIII. E (referred to in Kekulé as VIII. E); Michaelis, *Arch. Zeit.*, 1862, p. 250, E; Petersen, review of Kekulé's work in *Zeitschrift f. d. österreich. Gymnasien*, 1881, IV. p. 275.



FRAGMENTS<sup>1</sup>

**978.** Fragment from the right-hand top corner of a slab, shewing the upper rim of the balustrade and the top of a wing facing the left in low relief: no feathers are shewn and the wing was probably covered by another wing.

H. .33 m., Br. .37 m.

Kekulé, pl. vi. Y, see No. 14.

**984.** Right calf and drapery of a female figure moving rapidly to the right. It is the lower part of a slab. Added in 1893.

H. .36 m., D. .28 m.

Kekulé, III. F (inaccurately shewn); Yorke, *J.H.S.*, XIII. p. 279.

**986.** Background and part of a leg of a draped figure. Perhaps a part of the missing Athena slab of the south side (see No. 28).

H. .40 m.

Kekulé, VI. CC; Yorke, *J.H.S.*, XIII. p. 276.

**990.** The tip of the wing of a Nike.

H. .175 m.

**992.** Head of a Nike. The eyes are long and widely set and the ears are small. The hair is tied in a scarf. The face resembles that of No. 8.

H. .14 m., Br. .105 m.

Kekulé, VI. EE.

**993.** Part of a shield or wing with drapery blowing over it.

H. .22 m.

Kekulé, p. 12 (9).

**1000.** Drapery of a chiton over a left breast.

L. .21 m.

**1001.** Hand of a Nike holding a helmet. The helmet is of the close-fitting Athenian type seen on the metopes of the Parthenon. Found probably in 1877 on the south slopes of the Acropolis: identified by Petersen in 1880.

L. .28 m.

Kekulé, p. 12 (5) and p. 4.

<sup>1</sup> The only fragment belonging to the frieze was recently acquired by the Boston Museum and is published by Mr L. D. Caskey (see *A.J.A.*, 1919, p. 320).

**1007.** Left breast and shoulder and drapery over it (probably of a sleeveless chiton) added in 1893.

H. .17 m.

Yorke, *J.H.S.*, XIII. p. 279.

**1010.** Fragment from the lower part of a slab shewing agitated folds of drapery upon a background.

H. .22 m.

Kekulé, VI. FF (inaccurately drawn).

**1132.** Fragment of background, shewing the tip of a wing.

H. .27 m.

Kekulé, p. 12 (7). Here it is represented as much longer. Perhaps when Kekulé saw it it was larger, and has since been broken.

**4838.** Drapery over a limb. Uncertain attribution.

H. .16 m.

NOTE. Fragment 983 mentioned by Yorke (*J.H.S.*, XIII. p. 279) is not in the main Acropolis Museum.

See metope fragment No. 798 for a fragment probably belonging to the Nike temple.

## V. REMAINS OF THE FRIEZE OF THE ERECHTHEIUM

No number (*a*). FEMALE FIGURE.

H. .31 m., Br. .28 m., D. .15 m.

The figure is standing facing her left. Her right leg is bent, and her left leg hidden in the full folds of the drapery, which consists of a chiton and himation.

In front of her is an object which may, perhaps, be a tripod. It is covered with drapery, and there is upon it an uncertain object measuring .18 m. in width and .08 m. in height. The right leg of the "tripod" was probably fixed on separately, as there is a hole for a fixture on the right side. The position of the arms of the figure cannot be made out for certain, but she was probably holding or touching the object on the "tripod." Through a ledge at the base of the figure is a small vertical hole.

Missing—The body of the woman above the hips: both feet and both arms. The lower part of the “tripod” and its drapery.

The fragment was first identified by Heberdey and published by Pallat. The latter assumes that the “tripod” is a *θρόνος* and compares it to that of No. 1239. The uncertain object upon it he identifies as a cushion, which is being pressed down by the arms of the woman. He associates the fragment generally with No. 1239 and gives parallels for his identification of the subject.

There seem, however, to be no adequate grounds for the identification either of the “tripod” as a *θρόνος*, or of the cushion, and the former bears but little resemblance to the throne of No. 1239. Perhaps the subject may be connected with the rites of the Eleusinian mysteries and the amorphous object upon the “tripod” may be a wineskin or some sacrificial offering.

The vertical hole mentioned above was probably intended to receive the pin which fastened the group to the top of the architrave.

Pallat, *A.J.A.*, xvi. pp. 177—8, No. 3 and figs. 9—14. See also p. 199 (more detailed measurements are given here).

No number (*b*). FEMALE FIGURE.

H. .9 m., Br. .7 m., average D. .9 m.

Head of a female figure. Very much worn. The right side of the face is missing. There is a hole in the top of the head perhaps for a *μηνισκός*. The back of the head is quite flat as in other frieze fragments.

There seems no reason whatever to reject this head from the frieze fragments. It is from one of the figures of the larger scale, and so comes from the north porch.

**284.** FEMALE FIGURE. The marble is very coarse grained.

H. 13 m., Br. .15 m., D. .11 m.

The neck and shoulders, right breast and part of the left breast of a female figure clad in a chiton which is tied on the right and pinned upon the left shoulder. She faces the front and her right arm was outstretched at the back, her left arm being raised. Her head was turned a little to her right.

The fragment is fractured in the same way as most of the other fragments of this type of figure.

The workmanship of this fragment is peculiarly fine, the drapery being exquisitely rendered. In addition the surface is in perfect preservation and the flesh surfaces finely polished. In technique it is much above the average of the frieze fragments and it closely resembles No. 2825 in treatment.



No. 284.

It has been doubted whether this fragment belongs to the frieze at all. But it is of the right scale and there is at the back a dowel hole .035 m. long and .03 m. deep of the usual type met with on the Erechtheum frieze fragments. The back, too, is unfinished. It can, therefore, be definitely assigned to the frieze. There is a pin hole at the back .005 m. in width.

**1071. TWO FEMALE FIGURES.**

H. .49 m., Br. .28 m., D. .10 m.

Both the figures move to the right. The left figure wears a thin chiton and a himation. The latter is worn in long folds over the left shoulder and under the right armpit low down on the hips, passing in a long full fold over the left forearm.

The right figure is clad in a sleeveless chiton pinned over both shoulders and with a rather short overfall which hangs ungirt. Her right arm is stretched out to touch the right shoulder and back of the other figure: her left arm hangs



down a little in front of her body. Her legs are apart as though she were taking a step; the left leg is slightly bent at the knee.

The drapery of each figure is blown back from the left leg in curving folds. The right figure turns round to face the left figure.

Missing—Of the right figure: the head and neck, left forearm and the outer surface of the upper part of the left arm; the left leg to the middle of the shin. Of the left figure: the head, both shoulders and the whole of the right side, leg and arm and the front of the left foot.

The distinction of fabric in the garments is well shewn.

Stephani<sup>1</sup> supposes that the figure on the left is lifting up the other who is falling. Collignon suggests that the two figures appear to be conversing, and Rangabé (*Ath. Mitth.*) connects them with the death of the daughter of Cecrops, while Pallat (*A.J.A.*) identifies them as Demeter and Kore. The drapery clearly shews that they are moving, though what they are doing beyond this is a matter of complete uncertainty.

Schöne, *Gr. Rel.*, p. 7 and pl. I. No. 16; Bötticher, *Akrop.*, p. 223, fig. 103; Overbeck, *Gesch. der Gr. Pl.*, p. 447, fig. 123, 1 and p. 478; Rangabé, *Antiq. Hell.*, I. p. 73 and pl. III. No. 71, and *Ath. Mitth.*, VII. p. 333; Stephani, *Annali*, 1843, p. 312, No. 15; Collignon, *Hist. de la Sculp.*, II. p. 94, fig. 45, B and p. 97; Sybel, *Ath. Mitth.*, v. p. 288; Lebas and Waddington, IV. pl. XVI. No. 2; Milchhöfer, p. 60; Baumeister, *Denkmäler*, I. p. 489, No. 534; *A.D.*<sup>2</sup>, pl. XXXIII. 16; *A.J.A.*, XVI. p. 186.

## 1072. FEMALE FIGURE.

H. .44 m., Br. .18 m., D. .18 m.

The figure is seated on a cylindrical seat placed on a low rock. She faces her right and is clad in a chiton and himation. The himation is passed loosely over the left shoulder, from which it hangs in long folds which reach the ground, and under the right armpit and so loosely across the lap. It is tucked in under the left side and the figure sits upon the fold so tucked in. The end of this fold falls over the rock in three smaller folds. The left leg is slightly in advance of the right and the long folds of the himation are stretched out over it.

<sup>1</sup> He remarks "altera est in eo ut cadat, sed sublevatur ab altera."

<sup>2</sup> Band II. Heft 3 (1895-1898). Further references to this publication of the sculptures will only give the plate numbers.



The left arm was apparently hanging downwards and slightly outwards.

At the back on the right side of the figure there is attached an indefinite object like a rock.

Missing—The whole of the head, the neck and the right arm and all the upper right-hand part of the body down to a little below the waist. The left forearm to just below the elbow. Both the feet.

There are traces of what may be dark colouring in the folds of the drapery at the back. But Friederichs (*Gipsabgüsse*, p. 296) says that there are no traces of colour on the Erechtheium frieze fragments. There is a large dowel hole at the top on the back, measuring about .06 m. wide and .047 m. deep.

*A.D.*, pl. xxxi. 13.

**1073. TWO MALE FIGURES.**

H. .49 m., Br. .22 m., average D. .10 m.

Each figure is clad only in a loose himation.

One figure stands upright at the back with his body turned to the front but with his shoulders facing slightly to his left. The weight of the body seems to be on the right leg.

The himation passes over the left shoulder and under the right arm and so over the right hip. The loose fold of the garment is carried up and hangs over the left forearm.

The right arm hangs slantwise across the body from right to left in the direction of the head of the other figure.

The second figure is in front of the first in a kneeling posture, resting on his right knee with the toe of his right foot on the ground and the left foot placed flat on the ground.

He is clad in a himation, which rests on his left shoulder and passes under the right shoulder, resting in a number of loose folds above the right hip.

His body is bent forwards and the head looks downwards to the ground. His right arm, as is indicated by traces, was stretched out straight to the left foot and the left arm projected forwards.

Missing—First figure: head and neck; the whole of the left shoulder and arm; the right forearm and the part of the drapery at the left hip.

Second figure: the whole of the right arm and the right



knee from the middle of the thigh to the middle of the shin; the front of the right foot; the left arm from just above the elbow.

Collignon, Milchhöfer and Schöne interpret the group as representing a standing figure leaning upon a staff and a crouching figure tying up his sandal. The former figure is rightly interpreted as there are marks under the left armpit where the staff was fixed. The same posture is seen in figs. 43, 44, 45 in the east side of the Parthenon frieze. Robert, however, points out that the folds of the drapery and the remains of the left arm of the kneeling figure shew that this arm was raised in the air, and he suggests that the group represents the declaration of an oracle<sup>1</sup>, connecting it with the tenth group mentioned in the Frieze Inscription (*C.I.A.*, 1. 324, p. 174, b, cols. 2—9). The kneeling figure would thus be a youth writing down the oracle with his right hand. But the remains of the right arm shew that it was extended too low down for this purpose. Neither of the above interpretations, therefore, is strictly accurate. There are, however, marks upon the drapery just over the groin of the kneeling figure which may, perhaps, indicate that some sort of tablet was fixed upon his lap.

The head of the kneeling figure is published for the first time by Pallat (*A.J.A.*) and was not known when the publication of the rest of the group appeared in *Antike Denkmäler*.

The group fits, according to Mr Hill, to the fourth hole of the first block of the south side.

Pallat considers the group to represent mortals, not deities.

See No. 1236*a* for a fragment of an altar and for the connection of this fragment with the Frieze Inscription.

*Note on present condition.* The first figure is in three fragments; the head of the second figure has been attached. The top half of the body of the first figure has been attached too much to the right, making the body bend too much.

The head of the kneeling figure is twisted round too much to the right and appears to be looking at the spectator, whereas it should look in the direction of the left foot.

<sup>1</sup> He compares it with the group from the Telephos frieze at Pergamon (*Jahrb.*, 1888, p. 59, P) which represents a youth in a kneeling posture writing down an oracle.



Schöne, *Gr. Rel.*, p. 7 and pl. 1. No. 12; Collignon, *Hist. de la Sculp.*, II. p. 94, fig. 45a and p. 97; Robert, *Hermes*, xxv. p. 438; Sybel, *Ath. Mitth.*, v. p. 288; Milchhöfer, p. 60; Pallat, *A.J.A.*, xvi. p. 176, No. 1, figs. 1 and 2 and p. 187 (the full measurements of the head are given here); *A.D.*, pl. xxxiii. 5; Hill, *A.J.A.*, xvi. p. 183, note 7; *Guide to Collection of Casts in the B.M.* (1913), p. 98, No. 313; Baumeister, *Denkmäler*, I. p. 489, No. 533.

**1074. FEMALE FIGURE.**

H. .44 m., Br. .23 m., average D. .13 m.

The figure advances towards the left with her left leg slightly in advance of her right. She is clad apparently in a loose flowing himation. The drapery is blown back in billowing folds over the body and to its left side.

Missing—The whole of the upper part of the body to the waist; both the arms; both the feet and the front of the right shin.

She is in the attitude of the Iris of the east pediment of the Parthenon. The same attitude is seen in a series of Nike figures at Delphi.

Pallat suggests that she is dancing but it is not at all clear that this is so.

The grain of the marble of this fragment is very large and it closely resembles Island marble. But it is really from the coarse beds of the Pentelic marble.

*A.D.*, pl. xxxi. 6.

**1075. FEMALE FIGURE AND BOY.**

H. .38 m., Br. .29 m., average D. .11 m.

The figure is seated, facing her left, on a cylindrical base.

She is clad in a chiton and himation which can be distinguished by the difference of fabric and by the nature of the folds. The himation passes apparently over the left shoulder and under the right shoulder. It passes over the knees where it is caught up by the right hand. It is tucked in over the seat under the right leg.

She holds the figure of a young boy on her lap, her left arm (with the fold of the himation in the hand) passing under his



\* "No number" (a).

shoulders. Her right arm is placed across the child's legs and her right hand on his left thigh.

Her right leg is bent at a wider angle than her left leg and her right foot is a little in advance of her left. The upper part of her body is slightly twisted to the front.

The child is apparently looking upwards. His legs hang over the right thigh of the woman and his right arm is stretched upwards to her head: his left arm also was probably outstretched.

Missing—Of the female figure: the whole of the upper part of the body from the left shoulder to the middle of the right side. The whole of the right arm to the wrist. Both feet.

Of the child: the head and neck; the whole of the left arm; the right arm to the elbow. The right foot and ankle; the left half of the left leg below the knee and the left foot and ankle.

The left arm of the child is not worked at the back and the left hand, which is visible in front, is not worked at all and no fingers are visible. The left leg is not worked at the back.

This fragment was found in front of the north porch of the Erechtheium. Welcker identifies it as Demeter holding the infant Iacchos, Stephani as Athena with Erichthonios, Beulé as Pandrosos with Erichthonios. Friederichs considers it to be a genre subject taken from Athenian life. Bötticher associates it with a similar fragment (No. 1237) and, like Friederichs, thinks that they represent "two Athenian mothers, each with her son on her lap." Rangabé suggests that these two fragments represent the sisters of Pandrosos, Agraule with the child Alcippe and Herse with the child Kephalos. The two fragments are certainly of the same type, but No. 1237 faces the other way.

There are remains of a dowel hole at the back of the figure, which fits, according to Pallat (*A.J.A.*), to the fourth hole of the first block of the south side: he suggests that it represents Kourotophos.

There is a cast of this fragment in the British Museum and another in the National Museum at Berlin (No. 353).

Schöne, *Gr. Rel.*, pp. 6, 14 and pl. I. No. 2; Rangabé, *Antiq. Hell.*, p. 73 and pl. III. No. 72, and *Ath. Mitth.*, VII. p. 353;

Stephani, *Annali*, 1843, p. 311, No. 13 and p. 313; Overbeck, *Gesch. der Gr. Pl.*, I. p. 477, fig. 123, i, and p. 479, note 6; Lebas and Waddington, iv. pl. xvi. No. 3; Bötticher, *Akrop.*, pp. 222, 223, fig. 101; Dooge, *The Acropolis of Athens*, p. 221; Baumeister, *Denkmäler*, I. p. 489, fig. 532; Collignon, *Hist. de la Sculp.*, II. p. 95, fig. 46 and p. 97; Sybel, *Ath. Mitth.*, v. p. 288; Milchhöfer, p. 60; *A.D.*, pl. xxxiii. 23; *A.J.A.*, xvi. pp. 183, 186 and note 6 on p. 183; Welcker, *Alte Denkm.*, v. p. 113; Friederichs-Wolters, p. 297; Beulé, II. p. 287; *Guide to Collection of Casts in B.M.* (1913), p. 98, No. 313.

### 1076. FEMALE FIGURE.

H. .40 m., Br. .26 m., average D. .12 m.

The figure is seated facing her right, on an object which appears to be a throne and slopes from right to left. Perhaps this slope is caused by the figure having been wrongly mounted. It has two horizontal and parallel rectangular grooves across it measuring .8 m. long and .012 m. wide, and two uncertain rectangular cuttings above it.

She is clad in chiton and himation—the chiton folds being rendered differently from those of the himation. The himation passes over her right shoulder and falls loosely across her lap to the throne.

She is not actually seated on this throne but is rather half-seated, half-leaning on it.

Her right arm is slightly raised from her right knee; her left arm was, perhaps, raised in the air. Her right leg is bent and is slightly in advance of her left leg, which is only slightly bent. She is sitting upon the tucked in folds of her himation.

Missing—Head and neck and the left shoulder. Her right forearm and hand. The whole of the left arm. Her back, right knee, both feet and both ankles.

The lower half, back and top of the throne.

The figure is in three fragments:

1. From the shoulder to the waist.
2. From the waist to the knees.
3. From the knees to the ankles.

There are traces of a dowel hole on the top fragment.

The figure fits, according to Mr Hill, either to the third or fourth hole of the sixth block of the east portico.



Schöne, p. 9 and pl. III. No. 9 (the third fragment, however, is not shewn); Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. XXXIII. 24; Hill, *A.J.A.*, xvi. p. 183, note 6.

**1077. FEMALE FIGURE.**

H. .47 m., Br. .17 m., average D. .13 m.

The figure is standing facing with her left leg bent and the weight of the body on the right leg, which is straight.

She is clad in a chiton with an ungirt overfall down to the waist. The himation passes over the right shoulder and comes in a broad sweep up across the left knee, where it was probably held by the left hand. It falls thence in copious folds to the ground. Where these folds reach the ground are the traces of a cylindrical object .15 m. long, and .045 m. wide, with protuberances along it—probably a tree trunk. Schöne thinks that she leaned her left arm upon it.

The body is bent slightly to its left and is in a position of repose. The drapery is not blown back at all.

The left arm hung at the side. The chiton appears to be slipping off the left breast.

Missing—The head and the whole of the right shoulder and breast to the right hip; the right arm; the left arm to just below the shoulder; both the feet to the middle of the shin; the upper part of the tree trunk.

The difference of texture in the drapery is well shewn.

The figure is in two fragments:

1. From the shoulder to just below the breast.
2. The rest of the body.

There are traces of a dowel hole on fragment 1.

The figure fits, according to Mr Hill, to the first hole of block I of the south side, and equally well to the first hole of block III of the east portico.

Pallat (*A.J.A.*) suggests that the figure is Aphrodite, following Kekulé, who believes it to be derived from a statue of the Pheidian school, now at Berlin. The latter is in exactly the same pose as the above fragment, and the drapery falls in much the same way.

The left foot of the figure at Berlin is placed upon a tortoise, the left arm is bent at right angles and the right arm seems to have been at the side.

This is certainly one of the finest of the Erechtheium

fragments; the drapery is rendered with restraint and taste, the attitude being easy and graceful.

Schöne, *Gr. Rel.*, p. 8 and pl. III. No. 18; Sybel, *Ath. Mitth.*, v. p. 288; Hill, *A.J.A.*, xvi. p. 183, note 3; Pallat, *ibid.*, p. 186; *A.D.*, pl. xxxiii. 17; Kekulé, *Über eine weibliche Gewandstatue aus der Werkstatt der Parthenon Giebelfiguren*, Berlin, 1894.

**1078. FEMALE FIGURE.**

H. .39 m., Br. .30 m., D. .13 m.

The figure is seated upon a rock and faces her right, with the upper part of her body turned round to face the front.

She wears a chiton which is pinned on the right shoulder, and a himation which passes over her right shoulder and across her lap to her left thigh, where it is tucked in. The himation falls from her back behind on to the rock above the folds which have come across the lap from the right shoulder.

There are remains of a dowel hole on the back at the top.

Missing—The right forearm and hand; the head and neck and the whole of the left arm and shoulder down to the waist; the lower right-hand corner of the rock; the right leg from below the knee; both feet and both breasts.

The figure fits, according to Mr Hill, either to the first hole of the second block of the east portico or to the fourth hole of the fifth block.

Schöne, *Gr. Rel.*, No. 7; Lebas and Waddington, iv. pl. 17, No. 2; Sybel, *Ath. Mitth.*, v. p. 288; 'Εφ. 'Αρχ., 1857, No. 42 on plate; Hill, *A.J.A.*, xvi. p. 183, note 6; *A.D.*, pl. xxxiii. 26 (wrongly referred to as 1678).

**1133. TWO HORSES.**

H. .22 m., Br. .14 m., average D. .13 m.

The hindquarters of two horses facing the spectator's left.

Of the front horse there remain the rump and part of the hindquarters.

Of the back horse there remains only a fragment of the hindquarters.

This was published for the first time by Pallat (*A.J.A.*) who suggests that it may belong to the same team as No. 1282, and assigns it to the north porch.

There is a broken dowel hole at the back.

Pallat, *A.J.A.*, xvi. pp. 178—82, No. 4, and figs. 15—18.

**1169. DRAPERY.**

H. .29 m., Br. .23 m., average D. .11 m.

It is uncertain whether this is a fragment of the Erechtheum frieze.

**1195.**

H. .21 m., Br. .15 m., average D. .11 m.

The lower part of a draped figure, from the abdomen to the knees. The figure was in a standing position facing the front. It is probably male.

Schöne, *Gr. Rel.*, p. 10 and pl. iv. No. 45; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. xxxiii. 3.

**1196. MALE FIGURE.**

H. .22 m., Br. .15 m., D. .10 m.

Part of a nude figure of a man with drapery facing the front with the upper part of his body, and with the lower part turned half to his right.

The drapery hangs on his left arm and is pinned in two places to some straight object which is attached. The upper part of the body is clearly bent forward.

Missing—The upper part of the body above the breast; the right arm and the surface of the left forearm; both the legs from the middle of the thighs downwards.

There are three small holes under the left thigh.

Pallat (*A.J.A.*) thinks that the figure was either leaning back, as Schöne suggested, or that it was in a reclining position: he bases this view upon the direction in which the drapery hangs and upon the fact that the under side of the left leg is rough. The figure might, however, well have been seated. Pallat further suggests (*A.J.A.*) that the man is holding a mast and sail with his left hand. The folds of the "sail," however, seem too small for such an identification, and there is so little of this figure left that any identification would be hazardous.

Schöne, p. 10 and pl. iv. No. 42, see also under No. 10; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. xxxiv. 5 and p. 14, figs. 18, 19; *A.J.A.*, xvi. p. 187, note 1.

**1197. MALE FIGURE.**

H. .21 m., Br. .12 m., D. .12 m.

The torso of a nude male figure standing facing the front. The right arm was raised. The left arm also was raised and

the upper part of the body is half turned to its left. The weight of the body falls on the right foot.

There is a dowel hole at the base of the shoulders, perhaps for fixing the head and neck; it is .015 m. in diameter; there are no traces of metal.

The figure is in the same pose and is fractured in the same way as No. 1229. It was also fixed to the background in the same way, without being cut free.

Missing—The right arm from the shoulder; the head and neck and left shoulder and arm; both the legs below the hips.

Pallat (*A.J.A.*) thinks that the figure was seated and held a lance in his right hand, but see Introduction, p. 24.

Schöne, *Gr. Rel.*, p. 10 and pl. i. No. 36; Rangabé, *Antiq. Hell.*, i. p. 73 and pl. iv. No. 79; Overbeck, *Gesch. der Gr. Pl.*, i. p. 477, fig. 123, d (inaccurate); *A.D.*, pl. xxxiii. 8; Pallat, *A.J.A.*, xvi. p. 187.

### 1198 (a). FEMALE FIGURE.

H. .24 m., Br. .11 m., D. .11 m.

The figure is standing facing the front: she wears a garment like a chlamys, which falls over her shoulders and breast.

Missing—The head and neck and the surface of the breast; the right arm from the biceps; the whole of the left arm. Both the legs have been removed from the middle of the thighs downwards by a slanting cut. On the surface of this cut are bronze stains and an iron pin about .01 m. in diameter set in lead—perhaps an ancient mend or joint.

Pallat (*A.J.A.*) suggests that this fragment with No. 1251 represent Charites. Sybel, however, considers that this fragment does not belong to the frieze, and he is probably right, as the style is different: in his *Katalog* he suggests that it represents Aphrodite. There are, however, remains of a dowel hole at the back, as on the other frieze fragments.

Schöne, *Gr. Rel.*, p. 10 and pl. i. No. 37; *A.D.*, pl. xxxiii. 19 and p. 13, figs. 16, 17; *A.J.A.*, xvi. p. 186; Sybel, *Ath. Mitth.*, v. p. 289; Sybel, *Katalog*, No. 6780.

### 1199. FEMALE FIGURE.

H. .24 m., Br. .15 m., D. .10 m.

The figure faces the front and wears a chiton with an overfall: she appears to be standing.



Missing—The head; both the arms and the surface of the left side; both the legs from the middle of the thighs.

Pallat (*A.D.*) assigns No. 1304 to this figure and (*A.J.A.*) places the figure on the north porch, giving three alternative positions.

*A.D.*, pl. xxxi. 19 a; *A.J.A.*, xvi. p. 196.

### 1200. MALE FIGURE.

H. .21 m., Br. .12 m., average D. .1 m.

Fragment of a draped male figure standing facing the front. The drapery falls off the upper part of the body round the waist in close folds.

Missing—The body above the lower part of the abdomen. The legs from the knees downwards. Both the arms.

There are traces of a dowel hole at the back.

Schöne, *Gr. Rel.*, p. 10 and pl. iv. No. 41; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. xxxiii. 7.

### 1201.

H. .16 m., Br. .17 m., average D. .11 m.

The lower part of a draped figure, of uncertain posture, probably kneeling.

There is a leaden fixture .01 m. in diameter on the base underneath, which Pallat (*A.D.*) says is modern.

Schöne, *Gr. Pl.*, p. 8 and pl. iii. No. 20; Rangabé, *Antiq. Hell.*, i. p. 73 and pl. iii. No. 76; Stephani, *Annali*, 1843, No. 9; Sybel, *Ath. Mitth.*, v. p. 288; Lebas and Waddington, iv. pl. xv. No. 5; *A.D.*, pl. xxxii. 26 and p. 11, fig. 13.

### 1202. FEMALE FIGURE.

H. .15 m., Br. .14 m., average D. .11 m.

The right shoulder, breast and arm (as far as the biceps), the abdomen and the lower part of the left breast of a youthful female figure facing the front. She is clad in a sleeveless chiton which is pinned over the right shoulder. It is markedly of the same type as the series Nos. 1245, 1290, 2835. There are traces of a dowel hole in the middle of the unworked back.

Missing—The whole of the body below the abdomen. The head and neck and the left shoulder and arm.

Schöne, *Gr. Rel.*, p. 9 and pl. i. No. 34; perhaps this is the same as Rangabé, *Antiq. Hell.*, i. p. 73 and pl. iv. No. 81; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. xxxii. 6.

**1203. FEMALE FIGURE.**

H. .1 m., Br. .18 m., average D. .11 m.

The lower part from above the ankles to the feet of a female figure standing facing her left. She is clad in a chiton and himation.

The front of both her feet are missing. In the base is a hole which Pallat (*A.D.*) says is modern, .01 m. in diameter with a lead fitting. By the side of this hole are six other holes in a group each .005 m. in diameter.

Schöne, *Gr. Rel.*, p. 10 and pl. iv. No. 46; Rangabé, *Antiq. Hell.*, I. p. 73 and pl. III. No. 62; Stephani, *Annali*, 1843, p. 310, No. 6; Sybel, *Ath. Mitth.*, v. p. 288; Lebas and Waddington, iv. pl. xv. No. 7; 'Eφ. 'Αρχ., 1837, No. 44 on plate; *A.D.*, pl. xxxii. 30.

**1204.**

H. .12 m., Br. .15 m., average D. .09 m.

The lower part from the middle of the shin to the ground of a figure draped in chiton and himation, standing on a low plinth. There is a hole with a lead setting in the latter; it is called modern by Pallat (*A.D.*).

Schöne, *Gr. Rel.*, p. 10 and pl. iv. No. 44; Rangabé, *Antiq. Hell.*, I. p. 73 and pl. III. No. 77; Stephani, *Annali*, 1843, p. 310, No. 4; Sybel, *Ath. Mitth.*, v. p. 288; Lebas and Waddington, iv. pl. xv. No. 4; *A.D.*, pl. xxxiv. 3; 'Eφ. 'Αρχ., 1837, No. 48 on plate.

**1205. FEMALE FIGURE.**

H. .13 m., Br. .16 m., average D. .8 m.

The lower part from the middle of the right shin to the ground of a standing female figure, draped in chiton and himation and facing the front. The right leg is bent and the weight of the body is on the left leg.

Pallat suggests that this belongs to No. 2837, or No. 1285.

Schöne, *Gr. Rel.*, p. 10 and pl. iv. No. 40; Sybel, *Ath. Mitth.*, v. p. 288; Lebas and Waddington, iv. pl. xv. No. 6; *A.D.*, pl. xxxii. 32; *A.J.A.*, xvi. p. 192.

**1206. FEMALE FIGURE.**

H. .16 m., Br. .11 m., D. .05 m.

The upper part of a draped female figure, the left breast

and part of the left arm shewing a sleeved chiton pinned in two places. There are remains of a dowel hole at the top.

*A.D.*, pl. xxxiii. 10.

**1209. FEMALE FIGURE.**

H. .08 m., Br. .14 m., average D. .085 m.

A section of a draped female figure facing the front. The section extends from across the abdomen.

Schöne, *Gr. Rel.*, 46A (p. 10); *A.D.*, pl. xxxii. 1.

**1216. FEMALE FIGURE.**

H. .12 m., Br. .09 m., D. .11 m.

The left shoulder and breast of a draped female figure facing the front.

Perhaps it belongs to the figure of which fragment 2844 shews the lower part. There are remains of a dowel hole.

Pallat (*A.J.A.*) suggests that No. 1217 belongs to the same figure.

*A.D.*, pl. xxxiii. 11; *A.J.A.*, xvi. p. 183, note 2.

**1217. Fragment of a DRAPED LEG.**

H. .13 m., Br. .08 m., D. .06 m.

See No. 1216.

*A.D.*, pl. xxxiv. 8.

**1220.**

H. .14 m., Br. .15 m., average D. .12 m.

The lower part of a standing draped figure clad in a chiton, from below the knee to just above the foot.

*A.D.*, pl. xxxii. 29.

**1221.**

H. .28 m., Br. .15 m., average D. .11 m.

Part of a draped figure, shewing two garments. The position is uncertain.

*A.D.*, pl. xxxii. 24.

**1227. FEMALE FIGURE.**

The neck, right shoulder, and right arm as far as the biceps

and the right breast of a youthful female figure clad in a sleeveless chiton which is pinned upon the right shoulder.

It is of the same type and style as Nos. 1245, 1290, 2825.

There are traces of a dowel hole at the back.

'Eφ. 'Aρχ., 1837, No. 35 on plate; Schöne, *Gr. Rel.*, 46, G; *A.D.*, pl. xxxii. 8.

#### 1229. MALE FIGURE.

H. .27 m., Br. .11 m., D. .10 m.

Part of the body of a nude male figure of slim build and youthful appearance. On the right shoulder are traces of a chlamys. He is standing facing the front, his right arm raised above his head and his shoulders turned slightly to his left. The back of the body is cut to join on to a background. On a fractured surface level with the groin is a hole, which Pallat (*A.D.*) says is modern, with lead round it and an iron pin for fixing on the rest of the figure below the thighs. Near it are two other small holes for bronze or marble pins, one vertical, the other horizontal. The figure has evidently been fractured in antiquity and mended, or was else made of two pieces of marble.

There are traces of a dowel hole at the back.

Missing—The right arm from the shoulder; the whole of the left arm and shoulder; the head and neck; both the legs from the hips downwards.

It is similar in attitude and treatment to No. 1197. Sybel, however (*Katalog*), thinks that its attribution to the frieze is doubtful. See Introduction, p. 24.

Schöne, *Gr. Rel.*, p. 10 and pl. i. No. 38; Rangabé, *Antiq. Hell.*, i. p. 73 and pl. iv. No. 78; Sybel, *Ath. Mitth.*, v. p. 288; Sybel, *Katalog*, No. 6851; 'Eφ. 'Aρχ., 1837, No. 34 on plate; *A.D.*, pl. xxxiii. 6.

#### 1234. FEMALE FIGURE.

H. .33 m. Br. .34 m., average D. .15 m.

The figure is seated on a rock facing her right. She is clad apparently in a full himation which falls over on to the rock on her left, and a chiton.

Missing—The body above the waist; the feet and legs below the middle of the shins; the front of both knees, and the right side of the rock.



The figure is left unfinished on the inner sides, which were not visible. The drill holes also remain on the left side of the seat.

Schöne, p. 8 and pl. III. No. 8; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. xxxi. 12.

### 1235. MAN, CHARIOT AND TWO HORSES.

H. .55 m., Br. .29 m., D. .16 m.

The chariot faces the spectator's right and is meant to be either still or slowly moving. The man is nude and is standing apparently on the ground behind the chariot. The hindquarters of the further horse are on a level with the breast of the nearer, as though it had not been put in harness. Traces of the wheel remain in front of the man and remains of the chariot pole are visible.

Missing—Of the front horse: the head and all the legs; of the back horse, all except a part of the hindquarters; the greater part of the chariot except for the front; the body of the man above the waist and his legs below the knees.

Remains of a dowel hole are seen behind. The group is in three fragments united.

Schöne thinks that the group has been damaged subsequently to its discovery. He cannot identify it with the second group mentioned in the frieze inscription—made by Antiphanes of Kerameikos, because the horses are there described as *τω ζευγνυμενω* and in the fragment they are not yoked. Robert, however, does not attach much importance to this difficulty. Pallat (*A.J.A.*) assigns the group to the middle of the east front of the Erechtheium.

Cf. No. 2839 for a similar male figure.

Schöne, p. 7 and pl. I. No. 11; Robert, *Hermes*, xxv. p. 433; Overbeck, *Gr. Pl.*, I. p. 478; Sybel, *Ath. Mitth.*, v. p. 288; Pallat, *A.D.*, pl. xxxiv. 11; *A.J.A.*, xvi. p. 184, and p. 190, note 2.

### 1236 (a).

H. .15 m., Br. .15 m., average D. .13 m.

Lower part of a leg and foot standing facing the front—draped. On its left is a cylindrical drum-like object on which drapery falls, hanging down over its right side. The drum is worked all the way round and placed on a circular base .5 m. high: the diameter of the drum is .10 m.

There are two holes, each .01 m. in diameter underneath near the base of the drum.



No. 1236 (a).

Perhaps it can be identified with the altar of the frieze inscription (*C.I.A.*, I. 324, col. 1, 1—25). As this line mentions a man leaning on a stick near the altar, we may connect this fragment with No. 1073.

Its attribution to the frieze is not indisputable but seems probable.

**1236 (b). HORSE.**

H. .26 m., Br. .17 m., average D. .09 m.

Part of the body of a horse facing the spectator's right.

There is a dowel hole at the left edge and an attachment for some irregular shaped object on the back part of the horse's body: Pallat (*A.D.*) identifies it as a part of another horse.

Missing—Forelegs; head and neck; back part of the body. *A.D.*, pl. xxxiv. 10.

**1237. FEMALE FIGURE AND BOY.**

H. .32 m., Br. .31 m., D. .14 m.

The figure faces half to her right and is seated on a rock. She holds a boy on her lap and is clad in a himation which is

girt at the waist and falls over the rock in folds to about half way down.

The boy appears to be lying looking up at the woman, whose feet are crossed, the left over the right.

Missing—The whole of the female figure above the waist; her feet and both knees; the boy's body above the waist and his legs below the hips.

This fragment was found in front of the north porch of the Erechtheum. It is of the same type as No. 1075, but in the reverse position. See No. 1240 for a fragment which perhaps belongs to it. Stephani associates No. 1075 with No. 1237 and suggests that both represent Athena and Erechtheus. Rangabé (*Ath. Mitth.*) suggests Agraule and Alcippe, and Herse and Kephalos for the two fragments.

There is a cast of this fragment in the National Museum at Berlin (No. 354).

Schöne, *Gr. Rel.*, p. 6 and pl. III. No. 6; Lebas and Waddington, iv. pl. xvi. No. 1; Rangabé, *Antiq. Hell.*, p. 73 and pl. III. No. 66; *Ath. Mitth.*, vii. p. 333; Stephani, *Annali*, pp. 311, 313, No. 14; 'Εφ. 'Αρχ., 1837, No. 49 on plate; Sybel, *Ath. Mitth.*, v. p. 288; Milchhöfer, p. 60; *A.D.*, pl. xxxi, 11.

### 1238. FEMALE FIGURE.

H. .32 m., Br. .28 m., average D. .18 m.

The figure is seated on a rock facing half front to her left, as though she had turned round quickly. Her left leg is extended more than her right leg owing to the turn of the body.

She is clad in a chiton and a himation. The chiton is girt at the waist with an overfall. The himation falls over the right shoulder on to the rock.

The folds of drapery between the knees are admirably rendered.

Missing—The lower part of the rock; the body above the waist; both the knees, and the left side of the left leg from the thigh to the ankle; both the feet below the ankle.

Stephani thinks that the figure is just on the point of rising.

There is a more youthful appearance about this figure than about most.

Schöne, *Gr. Rel.*, pl. II. No. 3; *A.D.*, pl. xxxi, 10; Stephani,

*Annali*, 1843, No. 12; Rangabé, *Antiq. Hell.*, p. 73 and pl. III. No. 65; Sybel, *Ath. Mitth.*, v. p. 288; Lebas and Waddington, iv. pl. xvii, No. 4.

**1239. FIGURE ON A THRONE.**

H. .37 m., Br. .21 m., D. .10 m.

Part of a figure from the waist to the feet, half seated, half leaning against a throne and facing the front. The garments are a himation and an under chiton: the former falls over the right shoulder and across the lap and downwards in long folds over the left thigh where it meets the long folds which come from the other end of the himation, passing over the right shoulder and round behind the back. The right arm was probably bent at right angles.

The throne is very elaborate and has two long pillar-legs in front, each surmounted by a sphinx; only one of these sphinxes now remains. The arm of the chair rests upon the sphinx and ends in a lion's head.

The sphinx is .055 m. long and .05 m. high. The pillar is .18 m. high and .05 m. across the top.

Missing—The whole of the body above the abdomen; the left arm and all but a very small portion of the right arm (i.e. the part round the biceps); the right leg of the throne, which apparently stood free; the tips of both feet.

Schöne identifies this figure (No. 1 on his plate) as the goddess Athena, who, he suggests, was the central figure of a group of deities on the north side of the Erechtheium. Overbeck and Milchhöfer agree with Schöne in this identification. Robert would identify it with the Παλλάδιον of the frieze inscription. Stephani interprets the attitude as representing a figure on the point of rising<sup>1</sup>. Pallat (*A.D.*) agrees with previous writers in calling it female and adopts Stephani's interpretation of the attitude.

But it is not at all clear that the figure is female. The hips are narrow and the physique is not markedly feminine and the full himation and elaborate throne suggest that it may be a male deity—perhaps Zeus<sup>2</sup>, who is not represented in any other fragment of the frieze.

<sup>1</sup> "In eo est ut surgat."

<sup>2</sup> For a similar throne of Zeus, see Hermann-Bruckmann, *Malerei*, 4/5, No. 46.



The attitude of the figure may perhaps represent an attempt to work the figure from the point of view of the spectator. Only the lower part of a seated figure facing the front would be visible to a spectator from below, and as this fragment probably comes from the front of the north porch, the narrow space between that porch and the edge of the Acropolis would make it still more difficult to see the figure. The sculptor therefore raised the figure on the throne so that it would appear from below to be seated, and, as he had not much depth of marble, he represented only the front half of the throne. It is true that there are no other instances of a technical method of this nature from the Erechtheium, but on the other hand there are no other *seated* figures which face the front—all other seated figures are placed sideways or half facing the front. Stephani's interpretation, therefore, cannot be accepted.

Schöne, following Rangabé, maintains that the arm of the chair ends in a Gorgoneion. He was probably led to this identification by his initial assumption that the figure was Athena. The arm of the chair ends, without doubt, in a lion's head.

The fragment was found in front of the north porch of the Erechtheium.

There is a cast of this fragment in the National Museum at Berlin (No. 352).

Schöne, *Gr. Rel.*, p. 6 and pl. I. No. 1; Overbeck, *Gr. Pl.*, I. p. 478, fig. 123 g; Bötticher, *Akrop.*, p. 223, fig. 102; Rangabé, *Antiq. Hell.*, p. 73 and pl. III. No. 74; Stephani, *Annali*, 1843, p. 310, No. 1; Robert, *Hermes*, xxv. p. 445; Sybel, *Ath. Mitth.*, v. p. 288; Milchhöfer, p. 60; Lebas and Waddington, iv. pl. xvii. No. 1 (the drawing here is faulty and the sphinx is not shewn at all); Baumeister, *Denkmäler*, I. p. 489, No. 531; 'Εφ. 'Αρχ., 1837, No. 39 on plate; *A.D.*, pl. xxxi. 17 and p. 10, fig. 8.

### 1239 (a). MALE FIGURE.

H. 17 m., Br. 13 m., average D. 07 m.

Fragment of a draped male figure standing facing the front. His himation falls over his left shoulder and under his right arm.

Missing—The head, neck and right arm; the left arm from

the elbow. The surface of the left breast. All the body below the waist. The surface of the figure at the back.

There is a hole for the fixture of the left wrist.

This fragment is probably not from the Erechtheium frieze; the treatment of the drapery seems different.

**1240. FEMALE FIGURE.**

H. ·12 m., Br. ·14 m., average D. ·07 m.

The left shoulder, breast and arm (as far as the biceps) and body as far as the breasts of a female figure facing the front and clad in a sleeveless chiton.

The figure is in a bad state of preservation. There is a dowel hole behind the right shoulder.

Missing—The head and neck; right shoulder and arm and the body below the breasts.

Perhaps it belongs to No. 1237.

*A.D.*, pl. xxxii. 9.

**1241.**

·12 m. × ·11 m. × ·1 m.

Fragment of a draped limb. Pallat identifies it as a left elbow. See No. 1306.

Traces of a dowel hole are seen at the back.

*A.D.*, pl. xxxii. 11.

**1242. MALE FIGURE.**

H. ·16 m., Br. ·1 m., average D. ·09 m.

The lower part of a draped male figure facing his right; from the hips to below the knees. The drapery passes over the thighs and between the legs.

The left side of the fragment is cut off.

*A.D.*, pl. xxxiv. 4.

**1244.**

H. ·21 m., Br. ·16 m., D. ·10 m.

The lower part of a draped figure from the knees to the feet. The figure is facing the front and the left foot is outstretched.

The figure, as Pallat suggests, is stepping to the left.

*A.D.*, pl. xxxii. 12.

**1245. FEMALE FIGURE.**

H. ·27 m., Br. ·15 m., D. ·10 m.

A youthful female figure advancing from the spectator's right to the left. She wears a light chiton girt at the waist. Folds of a himation are seen on the right hip.

Fragment No. 2819 gives the remainder of the lower part of this figure. The whole figure according to Mr Hill fits on to the fourth hole from the left of block II of the east portico and equally well to the first hole on block V of the same portico.

There is a dowel hole behind the left shoulder.

Missing—The right arm from the shoulder; the left shoulder, arm and breast; both legs from just above the knees; the head and neck.

Schöne, *Gr. Rel.*, p. 9 and pl. III. No. 33; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. xxxiii. 15; Hill, *A.J.A.*, xvi. p. 183, note 3.

**1246. FEMALE FIGURE.**

The marble is of a very coarse grain.

H. ·21 m., Br. ·14 m., D. ·12 m.

The middle part of a draped female figure facing the front. She wears a chiton with a long double overfall.

Missing—The head and neck and both arms; both the legs from the hips downwards.

There are traces of a dowel hole at the back.

Pallat (*A.J.A.*) thinks that it represents "the middle part of a woman, who is holding a cloth spread out as Athena does in various representations of the birth of Erichthonios." His previous interpretation in *A.D.* was that it represented the upper part of the body of a figure clad in a chiton and himation. The latter interpretation is the correct one as there are traces of the right arm and shoulder. The "cloth" is therefore the front of a double overfall.

Schöne, *Gr. Rel.*, p. 10 and pl. iv. No. 39; Sybel, *Ath. Mitth.*, v. p. 288; Pallat, *A.D.*, pl. xxxii. 16; *A.J.A.*, xvi. p. 196.

**1247.**

·11 m. × ·13 m. × ·075 m.

Fragment of a draped limb. Pallat recognises it as from the lower part of the thigh of a female figure, clad in chiton and himation, moving to her left.

*A.D.*, pl. xxxii. 31.

**1248. MALE FIGURE.**

H. ·13 m., Br. ·16 m., D. ·9 m.

The knees and part of the thighs, and the himation folds falling across them, of a small male figure.

*A.D.*, pl. xxxiii. 1 and p. 12, fig. 14.

**1249. FEMALE FIGURE.**

H. ·16 m., Br. ·13 m., average D. ·1 m.

The right shoulder and breast and abdomen of a youthful female figure clad in a chiton which is pinned upon the right shoulder. It faces the front.

It is of the same type as the series Nos. 1245, 1290, 2825. It is fractured in the same way as No. 1202, to which it is similar.

Missing—The right arm; the head, neck and left shoulder and arm. The whole of the body below the abdomen.

Perhaps it belongs to No. 1290 or No. 1294.

The back is curiously cut away and there are two small holes there (see Schöne).

Schöne, *Gr. Rel.*, p. 9 and pl. i. No. 35, A, B; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. xxxii. 5 and p. 10, fig. 9.

**1250. FEMALE FIGURE.**

H. ·14 m., Br. ·15 m., average D. ·1 m.

The neck, right shoulder and arm (as far as the biceps), abdomen and part of the right breast of a female figure facing the front. She is clad in a thin sleeveless chiton which is pinned upon the right shoulder. There are traces of a dowel hole.

The figure is of the same type as the series Nos. 1202, 1245, 1249, 1290, 2825.

*A.D.*, pl. xxxii. 4.

**1251. FEMALE FIGURE.**

H. ·14 m., Br. ·12 m., average D. ·09 m.

Fragment of a female figure clad only in an ungirt chiton and facing the front. The fragment extends from the middle of the abdomen to just above the knees.

The drapery is delicately rendered. The figure suggests the goddess Aphrodite.

Pallat (*A.J.A.*) suggests that this fragment together with No. 1198 represent Charites.

*A.D.*, pl. xxxiii. 18; *A.J.A.*, xvi. p. 186.



**1255.**

H. .09 m., Br. .11 m., D. .07 m.

The lower part of the drapery round the feet of a figure standing on a plinth.

*A.D.*, pl. xxxiv. 2.

**1261.**

H. .18 m., Br. .16 m., average D. .1 m.

Part of a standing draped figure from the waist to the knees. It stood originally half facing front. It is draped in a himation and is perhaps male.

Schöne, *Gr. Rel.*, No. 43; *A.D.*, pl. xxxii. 17.

**1262. FEMALE FIGURE.**

H. .2 m., Br. .14 m., average D. .1 m.

The lower part of a small female figure draped in a chiton and himation and facing the front. Her right leg is outstretched, her left leg bent; she is kneeling or lying down.

At the back of the figure are four holes, each .01 m. in diameter and .028 m. deep.

Missing—The right leg from the centre of the thigh downwards; the surface of the left leg. The arms and the upper part of the body above the abdomen.

Pallat (*A.D.*) says that she "nicht ruhig niedergelassen hat" and he identifies the object upon which she has sunk as the basis of a statue of a deity. But there is no evidence for this. There is an uncertain cutting on the left side.

The upper part of the figure stands clear from the background.

*A.D.*, pl. xxxiv. 6 and p. 14, figs. 20, 21; *A.J.A.*, xvi. p. 187.

**1263. FEMALE FIGURE.**

H. .31 m., Br. .18 m., average D. .6 m.

The figure is seated on a rock towards her left: but the upper part of her body is turned round to face the front. Her right arm is bent across her body and touches her left arm, which is extended across her knees to the front.

She is clad in a chiton which is pinned on to her left arm and is girt at the waist. Her right hand grasps under the left forearm the folds of what is apparently a himation.

She is presumably turning round to look behind her.

Missing—The whole of the right side from the right shoulder to the middle of the right thigh. The right hand, left forearm and left hand. The right knee and leg from the centre of the thigh downwards. The left leg from below the knee.

It is remarkably shallow in depth and is unlike most of the other fragments in style, so that there is a certain doubt as to its attribution to the Erechtheum.

### 1266.

·14 m. × ·1 m. × ·05 m.

Fragment of a wing covered with feathers which are of an average size of ·05 m. × ·015 m. in breadth. The feathers are in three rows, each row overlapping the other. The feathers of the middle row are of an average length of ·05 m.

The fragment is only roughly worked at the back and sides and shews no trace of having been joined to any other fragment, but it probably belongs to fragment No. 2825.

It cannot, of course, be definitely assigned to the frieze.

### 1269.

H. ·21 m., Br. ·13 m., average D. ·08 m.

The lower part of a draped figure standing facing.

All is missing except the right leg from the knee to the ankle, the left leg from the middle of the thigh to the ankle (the surface however is damaged).

The attribution of this fragment is uncertain.

### 1270.

H. ·22 m., Br. ·11 m., D. ·11 m.

The right shoulder and breast of a female figure clad in an ungirt chiton. The right arm was extended horizontally. It is much weathered.

There is a dowel hole at the back.

*A.D.*, pl. xxxii. 2.

### 1275.

H. ·19 m., Br. ·14 m., average D. ·1 m.

Lower part of the body of a draped figure standing facing the front, from just below the waist to the middle of the shins. The figure rests on its right leg. Perhaps it is male.

*A.D.*, pl. xxxiii. 2.

**1280. THREE HORSES** in strong relief.

H. .33 m., Br. .28 m., D. .17 m.

The horses face the spectator's left and are galloping. All that remains of the first horse is its chest and shoulders, and of the second horse only the main part of the trunk. The hindquarters of the third horse are visible behind the second.

Missing—Of the first horse: the hind part of the body from the middle; the head and neck, front right leg from the knee and the left leg from above the knee. Of the second horse: the forepart of the body from the base of the neck to the middle of the stomach; the head and neck, fore and hindlegs, rump and tail.

There are two holes for metal attachments (1) just above the breast of the first horse, (2) on the top of the back of the second horse near a fragment of what seems to be drapery.

There is another hole, probably modern, beneath the third horse. At the back are traces of a dowel hole.

Schöne associates this fragment with another, No. 1282, of a chariot team, and with a fragment of a male figure, No. 1196, and he compares the group to similar groups on the Parthenon frieze, such as figures 49, 50, 52, 53 of the north side, and also with a relief from Oropos<sup>1</sup>. The male figure would thus be an apobates. Rangabé (*Ath. Mitth.*) identifies it with the horses of the frieze inscription, and the original group, he suggests, would represent Erichthonios. Robert suggests that this fragment, together with Nos. 1282 and 1196, represent Eumolpos setting forth *ὑποζεύξας ἵππους τεσσάρας λεύκους*.

Schöne, *Gr. Rel.*, p. 7 and pl. iv. No. 10; Lebas and Waddington, iv. pl. xvii. 5; Rangabé, *Antiq. Hell.*, No. 70; *Ath. Mitth.*, vii. p. 333; Stephani, *Annali*, 1843, p. 312, No. 17; Robert, *Hermes*, xxv. p. 443; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. xxxiv. 13.

**1281.**

H. .26 m., Br. .24 m., average D. .13 m.

The lower part of a draped figure seated facing its left. It is seated on a rock with the drapery tucked in under the legs and hanging down over the rock.

There is a leaden fitting underneath the figure on the base.

<sup>1</sup> Welcker, *Alte Denkmäler*, II. pl. ix.

Missing—All the body above the top of the hips. The surface of both the legs from the thighs to the feet. The feet and part of the rock.

Schöne, *Gr. Rel.*, p. 6 and pl. II. No. 4; Rangabé, *Antiq. Hell.*, p. 73 and pl. III. No. 64; Stephani, *Annali*, 1843, p. 311, No. 11; Sybel, *Ath. Mitth.*, v. p. 288; Lebas and Waddington, iv. fig. 15, No. 2; *A.D.*, pl. xxxiii. 21; perhaps 'Εφ. 'Αρχ., 1837 (on plate), No. 41.

### 1282. HORSES.

H. .31 m., Br. .23 m., average D. .08 m.

Fragment shewing two horses in profile in relief galloping to the left.

Of the front horse there remains: the right foreleg to the knee and the base of the left foreleg. The breast, base of neck and front lower part of the body. In the centre of the breast is a small hole for an attachment. At the back are remains of a dowel hole.

Missing—The head and shoulders, left foreleg to the middle of upper muscles, right foreleg below the knee. Main part of the body.

Of the back horse there remains: the whole of the fore part to the top of the neck. The under part to the centre of the abdomen and the breast.

Missing—The head and top of the neck. Both forelegs. The surface of the mane. All the body not covered by the first horse except the part specified above.

Schöne associates this with No. 1280 (q.v.).

Robert identifies these fragments as Eumolpos and his horses (see No. 1280).

Schöne, *Gr. Rel.*, p. 7 and pl. iv. No. 10; Robert, *Hermes*, xxv. p. 443; *A.D.*, pl. xxxiv. 12.

### 1283.

H. .22 m., Br. .18 m., average D. .1 m.

The lower part of a draped figure clad in himation and chiton with overfall girt at waist standing facing the front with the left leg slightly extended. It is in two fragments:

1. From the waist to the middle of the left thigh.
2. The remainder below this.



Missing—Body above waist and below knees. Both arms.

Schöne, *Gr. Rel.*, p. 9 and pl. II. No. 26 (but he does not represent it as in two fragments); Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. xxxii. 22.

**1284. FEMALE FIGURE.**

H. .25 m., Br. .16 m., average D. .11 m.

The figure faces three-quarters to her right. She is clad in a chiton and was probably seated. Her right arm is extended.

Missing—The head, right arm from the biceps, left arm, right leg, and right half of the lower part of the body. The left leg from the centre of the thigh.

The figure is in two fragments.

There are traces of a dowel hole at the back.

*A.D.*, pl. xxxi. 15 and p. 9, fig. 7.

**1285. FEMALE FIGURE.**

H. .27 m., Br. .16 m., average D. .1 m.

Part of a standing female figure facing the front, draped in a single thin chiton. Her right arm hangs by her side, and she is in an attitude of repose.

Missing—The head, right arm from below the biceps. Both the legs from the middle of the thigh downwards. The upper part of the body in a fragment vertically from the top of the left shoulder to the left hip, including the left breast. According to Pallat, this figure fits on to hole 3 of the first block on the north porch.

There are traces of a dowel hole at the back. See Nos. 1205 and 2837.

Schöne, p. 8 and pl. III. No. 19; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. xxxi. 18.

**1286.**

H. .21 m., Br. .17 m., average D. .11 m.

The legs from the knee downwards of a heavily draped standing figure. The left foot is missing.

*A.D.*, pl. xxxii. 13.

**1287. FEMALE FIGURE.**

H. .40 m., Br. .17 m., average D. .11 m.

Lower part of standing draped female figure, clad in a chiton and facing the front. The weight of the body is on the right leg.

Missing—Both arms and the upper part of the body above the waist. The knee and shin of the left leg; the right knee.

The figure is in two fragments.

'Eφ. 'Aρχ., 1837 (on plate), No. 47 (lower part only); Schöne, *Gr. Rel.*, p. 9 and pl. III. No. 22; Rangabé, *Antiq. Hell.*, I. p. 73 and pl. III. No. 63; Stephani, *Annali*, 1843, p. 310, No. 3; Overbeck, *Gr. Pl.*, I. p. 477, fig. 123, a; Sybel, *Ath. Mitth.*, v. p. 288; Lebas and Waddington, IV. pl. xv. No. 3; *A.D.*, pl. xxxii. 19 (upper part), pl. xxxiv. 9 (lower part).

### 1288. TWO FIGURES.

H. .19 m., Br. .28 m., average D. .14 m.

The fragments of two figures together.

*The figure on the left.* This figure is kneeling, seated upon its heels and facing its left: it appears to be female and wears a chiton and himation. The left knee kneels upon the right foot of the other figure. The body is bent back and the drapery falls from over the right shoulder and under it and so into a bundle upon the lap, and it is stretched so as to fit closely on the knees and legs.

*The figure on the right.* This figure, probably female, is draped and stands facing slightly to its left. It appears to be stepping away, for the right foot is raised and the right leg slants from the left to the right. The right foot wears a sandal .015 m. high.

There is a hole and a leaden fixture underneath the figure on the left, which Pallat (*A.D.*) says is modern.

Missing—Of the figure on the left: both the arms and the whole of the body above the waist; both the feet and the surface of the knees.

Of the figure on the right: the whole of the body above the knees and the left foot.

This group is much the same in type as fragment No. 1073, the figures being in nearly the same position. Rangabé (*Ath. Mitth.*) suggests that the group represents either Agraule seeking pardon from Athena, or Pandrosos begging Athena to pardon her sister. He connects it with the "woman with a girl who is at her feet" of the frieze inscription. Pallat (*A.J.A.*) identifies it as Athena (on the right) and Pandrosos waiting to receive Erichthonios.

Schöne, *Gr. Rel.*, p. 7 and pl. I. No. 13; Stephani, *Annali*, 1843, p. 312, No. 16; Rangabé, *Antiq. Hell.*, p. 73 and pl. III. No. 67; *Ath. Mitth.*, VII. p. 333; Lebas and Waddington, IV. pl. xv. No. 1; Pallat, *A.D.*, pl. XXXII. 27; *A.J.A.* XVI. p. 195.

### 1290.

H. .34 m., Br. .17 m., average D. .1 m.

The lower part of a draped figure moving quickly towards its left. The right leg is slightly bent. The left leg is apparently raised. The drapery is blown from the figure's left to its right.

There is a small hole about .002 m. in diameter at the base of a fold of drapery.

This figure seems to be of the same type and style as Nos. 1245, 2825 and the Delphian Nike series referred to on p. 214 under the latter number.

Missing—All the body above the hips; the whole of the left leg and the right foot.

Schöne, *Gr. Rel.*, p. 78 and pl. II. No. 14; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. XXXI. 2.

### 1291. FEMALE FIGURE.

H. .28 m., Br. .2 m., average D. .12 m.

Part of the body from the waist downwards of a female figure draped in a thin chiton. The right leg is advanced and bent. The figure moves towards her right and the drapery blows slightly outwards from left to right.

The fragment is a counterpart of No. 1290. See No. 2843.

Missing—The right leg from the middle of the thigh; the left foot and surface of the left leg; all the body above the waist.

Schöne, *Gr. Rel.*, p. 8 and pl. III. No. 17; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. XXXI. 5.

### 1292. MALE FIGURE.

H. .15 m., Br. .24 m., average D. .15 m.

Part of a seated draped male figure facing its right.

Missing—All the body above the base of the thighs; the legs below the knees.

Schöne, *Gr. Rel.*, p. 9 and pl. III. No. 29; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. XXXII. 33.

**1293.**

H. .34 m., Br. .16 m., average D. .12 m.

The lower part of a figure seated facing its left. It holds at right angles on its lap a conical shaped object bound round the middle with a band with fillets above and below—clearly an omphalos.

Missing—The whole of the left side including the body of the figure above the middle of the thighs; the left knee and both feet.

It may have been a male figure, perhaps Apollo, but Pallat definitely calls it female and suggests the identification of Ge or Themis.

*A.D.*, pl. xxxii. 22; *A.J.A.*, xvi. p. 186.

**1294. FEMALE FIGURE.**

H. .36 m., Br. .2 m., average D. .1 m.

The lower part of a draped female figure advancing towards her left. The drapery is blown back in sweeping folds.

Missing—All the figure above the waist, the surface of the left leg and both the feet.

There are marks of the drill on the front.

Schöne, *Gr. Rel.*, p. 8 and pl. II. No. 15; Rangabé, *Antiq. Hell.*, I. p. 73 and pl. III. No. 68; Stephani, *Annali*, 1843, No. 7; Overbeck, *Gr. Pl.*, I. p. 477, fig. 123 c, and p. 478; Sybel, *Ath. Mitth.*, v. p. 288; Lebas and Waddington, iv. pl. xvii. No. 6; *A.D.*, pl. xxxi. 3.

**1295. FEMALE FIGURE.**

H. .34 m., Br. .2 m., average D. .1 m.

Draped female figure facing the front. Her left arm is extended at right angles. She is clad in a long chiton and himation.

Missing—The right shoulder and arm; head and neck; both legs from below the knees and the left arm from below the elbow.

Fragment No. 1307 fits on to the lower part of this figure. Pallat (*A.J.A.*) places the figure at hole 3 or 7 on block IV of the north porch.

Schöne, p. 9 and pl. III. No. 21; Rangabé, *Antiq. Hell.*, I. p. 73 and pl. III. No. 75; Stephani, *Annali*, 1843, p. 310, No. 2;



Sybel, *Ath. Mitth.*, v. p. 288; Lebas and Waddington, iv. pl. 17, No. 3; *A.D.*, pl. xxxi. 16 (both fragments of this figure are shewn here united); *A.J.A.*, xvi. p. 196.

### 1296.

H. .2 m., Br. .27 m., average D. .13 m.

The lower part of a seated figure clad in a chiton and himation facing half to its left. It is seated upon a rock or large box. The drapery is very full.

Missing—Both feet from the middle of the shin; the body above the waist; the surface in front of both legs and the arms. *A.D.*, pl. xxxi. 9.

### 1297. FEMALE FIGURE.

H. .28 m., Br. .18 m., average D. .10 m.

The figure is seated facing her left on a rock or large box. Her right foot touches the ground with the tip of the toe. Her left leg is raised above the level of the right.

She is clad in a chiton and himation.

Missing—Body above waist; back of seat and figure; left foot and accompanying drapery.

The fragment is in very bad preservation.

The figure fits according to Mr Hill, either to the seventh hole of the fifth block of the east portico, or to the second hole of the fourth block.

Schöne, *Gr. Pl.*, p. 9 and pl. II. No. 27; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. xxxiii. 20; Hill, *A.J.A.*, xvi. p. 183, note 6.

### 1298. FEMALE FIGURE.

H. .4 m., Br. .16 m., average D. .11 m.

The figure is standing facing the front. She is clad in a long chiton with an overfall. The posture is somewhat rigid: the left foot is bent and the weight of the body is on the right foot.

Missing—The body above the waist; the arms and the surface of the left leg. Both the feet.

The figure is in two fragments which join just above the knees.

Schöne, *Gr. Rel.*, p. 4 and pl. III. No. 23; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. xxxii. 20.

**1299.**

H. .11 m., Br. .19 m., average D. .13 m.

Part of a seated draped figure facing towards its right.

The drapery falls across the knee and is tucked up underneath on the seat.

Missing—Both the legs below the knee. All the body above the waist. The rump and the back of the box on which the figure is seated.

*A.D.*, pl. xxxiii. 9.

**1300. FEMALE FIGURE.**

H. .35 m., Br. .18 m., D. .095 m.

The figure faces the front. The right arm was raised and extended, the left arm was extended at the side. She wears a thin garment—probably a chiton which is pulled up by the left hand into diagonal folds.

Missing—Head and neck, the right shoulder, breast and arm; the legs from below the knees and the left arm.

There are remains of a dowel hole at the top on the back: part of a background remains on the right.

Pallat identifies this figure as a dancer.

*A.D.*, pl. xxxi. 7.

**1301.**

H. .23 m., Br. .16 m., average D. .14 m.

Part of a draped seated figure from the thighs to below the knees.

There is a dowel hole .04 m. × .025 m. on the top for fixing on the upper part of the fragment.

The fragment is in bad preservation and perhaps is not from the frieze.

**1302. FEMALE FIGURE.**

H. .23 m., Br. .15 m., average D. .09 m.

Part of a standing draped female figure from the waist to the knees. She is clad in a chiton girt in at the waist.

There are two holes for attachments, one just above the left knee on the thigh, the other just below the abdomen.

Schöne, *Gr. Pl.*, p. 9 and pl. II. No. 25; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. xxxii. 21.

**1304.**

H. .2 m., Br. .17 m., average D. .09 m.

The lower part of a standing draped figure from below the knee to the ground.

Beneath the fragment is a hole .01 m. in diameter with a leaden fixture, which Pallat thinks is modern. He assigns the fragment to the figure of which the upper part is seen in No. 1199.

Schöne, *Gr. Rel.*, p. 9 and pl. III. No. 31; Rangabé, *Antiq. Hell.*, I. p. 73 and pl. III. No. 61; Stephani, *Annali*, 1843, p. 310, No. 5 (he wrongly refers to Rangabé, No. 64); Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. XXXI. 19, b.

**1305. MALE FIGURE.**

H. .2 m., Br. .12 m., average D. .14 m.

Part of a male figure seated facing his left with a himation loosely thrown over his shoulders and legs.

Missing—All the body above the abdomen. Both the legs from the knees. The rock or box or other object on which the figure was seated.

There are two small holes on the back of the figure and traces of a dowel hole.

Schöne, *Gr. Rel.*, p. 9 and pl. II. No. 28; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. XXXII. 25.

**1306. MALE FIGURE.**

H. .23 m., Br. .19 m., average D. .14 m.

All that remains of this figure is the lower part, draped in a himation, from the waist to the knees.

Mr Hill suggests that No. 1241 belongs to this figure.

Schöne, *Gr. Rel.*, p. 9 and pl. III. No. 30; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. XXXII. 23; Hill, *A.J.A.*, XVI. p. 192, note 2.

**1307.**

H. .19 m., Br. .15 m., average D. .09 m.

The lower part, below the knees, of a draped figure facing the front. One leg is slightly bent. The drapery is full and heavy.

The foot is missing.

It is exactly the same type of figure as No. 1286 in subject

and workmanship, and the fragments are broken in much the same way. It fits on to the lower part of No. 1295.

Schöne, *Gr. Rel.*, p. 9 and pl. III. No. 32; Sybel, *Ath. Mitth.*, v. p. 288; *A.D.*, pl. xxxi. 16 (the lower fragment).

**2286. FEMALE FIGURE.**

H. .22 m., Br. .16 m., average D. .12 m.

All that remains is the lower part of the figure shewing a girt chiton and a himation.

Probably a frieze fragment.

**2627. FEMALE FIGURE.**

H. .12 m., Br. .1 m., average D. .08 m.

The lower part from the knees to the feet of a draped female figure standing facing the front. It is of a very small scale. It is doubtful if this belongs to the frieze.

Perhaps it is the fragment shewn in *B.M. Parthenon*, No. 169.

*A.D.*, pl. xxxiv. 7.

**2818.**

H. .21 m., Br. .14 m., D. .11 m.

This is a very remarkable fragment: it consists of a part of a seated figure facing its left, with one hand, perhaps the left, placed upon the right knee. The figure is seated upon a ledge or square base which has a device in relief upon the front. Pallat (*A.J.A.*) identifies the object upon which the figure is seated as a waggon. The right leg disappears or rather merges into this base up to the middle of the calf. Pallat gives a parallel for this attitude on a vase<sup>1</sup>. The device upon the front is like a horn with a knob at the end and is placed horizontally. It was apparently continued to the left. According to Pallat it is a part of the waggon.

Missing—The body above the hips; both the arms, the back and the back part of the base or waggon.

Schöne, *Gr. Rel.*, p. 11, 46, L (inadequately described); 'Εφ. 'Αρχ., 1837, No. 45 on plate; Rangabé, *Antiq. Hell.*, i. p. 73 and pl. iv. No. 83; Pallat, *A.D.*, pl. xxxiii. 12 (inadequately described); *A.J.A.*, xvi. p. 187 and note 3.

<sup>1</sup> Gerhard, *Auserl. Vas.*, pl. ccxvii.



**2819. FEMALE FIGURE.**

H. .22 m., Br. .18 m., average D. .11 m.

The figure stands facing the front. Her weight is on her left foot, her right leg is slightly bent. She is clad in a long full chiton.

Missing—All the figure above the knees.

This fragment fits on to the lower fracture of No. 1245 (q.v.). Pallat (*A.J.A.*) wrongly identifies it with No. 41 of 'Εφ. 'Αρχ., 1837, and says (*A.J.A.*) that it has disappeared since the publication of *A.D.*

*A.D.*, pl. xxxiii. 15; *A.J.A.*, xvi. p. 198, note 1.

**2820.**

H. .28 m., Br. .22 m., average D. .11 m.

A figure, perhaps female, facing its left, seated on a box. The figure is heavily draped and its right leg is nearly out straight.

The box has a band running round its base and another band about half the width of the former round the centre. On the top seems to be a cushion.

Missing—The body from above the top of the thighs. Both arms and both feet from the ankles. The surface of the right leg above and below the knee.

There seem to be traces of a hand on the left thigh.

*A.D.*, pl. xxxiii. 25.

**2821.**

H. .14 m., Br. .14 m., average D. .11 m.

The lower part of the body of a draped slanting figure, from below the knee to the ground.

There is a knob-like projection at the foot of the figure on its right side, which probably represents a heel or part of the foot; cf. No. 2833.

There appears to have been a small fragment which fitted on to the top of this fragment, continuing the figure to the knees. It is shewn in *A.D.* and referred to there as 1208.

*A.D.*, pl. xxxiv. 1.

**2822. FEMALE FIGURE.**

H. .26 m., Br. .15 m., average D. .14 m.

The lower part from the abdomen to the knees of a draped

female figure standing facing her right. She is clad in a chiton and himation and holds the himation up in folds in front.

There is a large dowel hole at the back of the figure on the flat surface measuring .04 m.  $\times$  .015 m.

*A.D.*, pl. xxxi. 1.

**2825. FEMALE WINGED FIGURE.**

H. .33 m., Br. .305 m., average D. .16 m.

The figure moves quickly to her right with her right arm stretched out in front and slightly bent. The left arm is raised in the air. The right leg is in advance of the left leg.

She is clad in a chiton which is girt in with a cord at the waist and pinned on the right shoulder in two places, but falls away from the left shoulder. She wears a small himation over her left shoulder, hanging in heavy folds over her right forearm.

The sculpture is quite smooth at the back and has a dowel hole containing lead.

There are traces of a leaden fixture on the extreme left of the waist against the wing, with a socket about .03 m. in diameter.

The traces of the wings consist of a groove behind the right shoulder and a base of the left wing on the left shoulder. See fragment 1266 for a part of one of the missing wings.

Missing—The head and neck; the right hand, and the whole of the left arm. The right leg from the middle of the thigh downwards. Both the wings except for the above-mentioned base of the left wing.

The drapery is blown back away from the left breast, which is bare, and it is blown close against the body. It is very finely executed and in excellent preservation: the distinction of fabric is well expressed.

In general treatment it appears to be better work than most of the other figures, and of a slightly different style: it closely resembles No. 284. It is of the same style as the delicately worked female figures from Delphi<sup>1</sup>, which perhaps represent youthful Victories. Cf. Nos. 1245, 1290. It is remarkable that Pallat does not identify it as a winged figure.

*A.D.*, pl. xxxi. 4.

<sup>1</sup> See Introduction, p. 25.

**2826. FEMALE FIGURE.**

H. .22 m., Br. .17 m., D. .10 m.

The lower part of a standing female figure from the hips to just above the knees. She wears a chiton with an overfall and perhaps a himation. The fragment is badly weathered.

*A.D.*, pl. xxxii. 18.

**2829. FEMALE FIGURE.**

H. .19 m., Br. .13 m., average D. .13 m.

Fragment of a draped figure shewing waist and right thigh. The drapery blows back in folds, and consists of a himation and a chiton girt at the waist. There are traces of a dowel hole at the back.

*A.D.*, pl. xxxiii. 14.

**2830. FEMALE FIGURE.**

H. .21 m., Br. .24 m., average D. .11 m.

All that is left is the neck and shoulders of the figure draped in a chiton and facing her left. The right arm was bent at right angles, and the left at a wider angle.

Missing—The head and upper part of the neck. Both the arms below the middle of the forearm. The body from the waist downwards.

The fragment 2830 (*a*) fits on to this and gives the lower part of the figure.

*A.D.*, pl. xxxi. 8 (upper part).

**2830 (*a*).**

H. .27 m., Br. .22 m., average D. .12 m.

Knees and part of the legs of a draped figure seated on a box facing towards its left.

The drapery passes over both legs and lies in folds in the lap and is then carried up and tucked in under the thighs on the seat.

Two garments are visible—the chiton and the himation.

There is a square dowel hole about .04 m. wide on the right edge.

Missing—The upper part of the body above the thighs. The left leg from the knee; and left thigh to just above the knee. The right foot and ankle. A large chip is missing from the right thigh.

*A.D.*, pl. xxxi. 8 (lower part).

**2832.**

·12 m. × ·1 m. × ·11 m.

Fragment of drapery with a hole for a metal attachment.

Pallat recognises it as a fragment of a kneeling figure turned to the right.

*A.D.*, pl. xxxii. 28.

**2833.**

H. ·23 m., Br. ·15 m., average D. ·11 m.

The lower part of a standing draped figure, from the knees to the ground.

The weight of the body is on the right leg, the left leg is slightly bent, though most of it is missing.

The right foot emerges from the drapery but is crudely shaped as though covered with a shoe, as in the case of No. 2821.

*A.D.*, pl. xxxii. 14.

**2834. FEMALE FIGURE.**

H. ·28 m., Br. ·15 m., average D. ·11 m.

All that remains is the part from just below the waist to the ground. Both the feet are missing.

*A.D.*, pl. xxxii. 15.

**2836. MALE FIGURE.**

H. ·23 m., Br. ·14 m., average D. ·11 m.

Part of a male figure, standing facing. The figure is clad in a himation which falls open and bares the right side of the body.

Missing—The upper part of the body from the breast, and both the arms. Both legs below the middle of the thighs.

It is worked almost in the round.

Pallat (*A.J.A.*) suggests that the figure was carrying a mast.

Schöne, *Gr. Rel.*, p. 9 and pl. II. No. 24; Pallat, *A.D.*, pl. xxxiii. 4; *A.J.A.*, xvi. p. 187 and note 2.

**2837.**

H. ·25 m., Br. ·16 m., average D. ·1 m.

Part of a draped standing figure. Two garments can be distinguished.

Missing—Both legs below the knee; both the arms and the body above the middle of the breast.



Pallat suggests that fragment No. 1205 gives the lower part of this figure.

*A.D.*, pl. xxxi. 20.

**2839. MALE FIGURE.**

H. .15 m., Br. .09 m., average D. .11 m.

The right shoulder of a draped male figure. The right arm is stretched out straight towards the right. The drapery passes over behind the shoulder.

Perhaps this figure is a charioteer similar in type to that of No. 1235. The folds of a himation are visible at the back and under the arm. There are marks of a dowel hole at the back.

*A.D.*, pl. xxxii. 10.

**2842. FEMALE FIGURE.**

H. .12 m., Br. .1 m., average D. .12 m.

The shoulders and breasts (except for a piece at the extreme left) as far as the abdomen of a youthful female figure clad in a chiton.

It is in bad preservation but is of the same type as No. 2825. Traces of a dowel hole remain.

*A.D.*, pl. xxxii. 7 and p. 11, figs. 10—12.

**2843. FEMALE FIGURE.**

H. .19 m., Br. .17 m., average D. .1 m.

The right shoulder and breast of a draped female figure. The right arm was outstretched. The figure faces to her right. She wears a sleeveless chiton and a himation. The folds of the latter are over the right arm.

Missing—The right arm from the biceps; all the head and the left side of the body and the rest of the body below the waist.

Perhaps this fragment belongs to No. 1291. There are marks of a dowel hole at the side.

*A.D.*, pl. xxxii. 3; *A.J.A.*, xvi. p. 192, note 7.

**2844. FEMALE FIGURE.**

H. .13 m., Br. .16 m., average D. .08 m.

Part of the legs from the top of the thighs to the middle of the thigh of the right leg and to the knee of the left leg of a draped female figure.

She is striding to her right with her right leg outstretched in front. The drapery blows inwards between the legs.

It is of the same type as No. 2825.

The fragment No. 1216 may belong to this figure, though it cannot be made to fit on to it.

*A.D.*, pl. xxxiii. 13 and p. 13, fig. 15.

### 3309.

H. .23 m., Br. .17 m., average D. .13 m.

The lower part of a draped figure from the base of the abdomen to just above the ankles, standing facing.

*A.D.*, pl. xxxi. 14.

### 4861. FEMALE FIGURE.

H. .255 m., Br. .215 m., D. .149 m.

The figure is draped and seated facing her right. Her right leg is raised above her left. Her left arm is stretched forwards, her right arm being extended across the body. She is in a bent position.

There are three small holes each .003 m. in diameter at the back, and two square holes, one .046 m. in diameter, the other .042 m.

Missing.—The head and neck and the surface of the left shoulder; the right arm; all the seat and the right leg below the knee, and both the feet.

This fragment was first identified by Prof. Fowler and first published by Pallat (*A.J.A.*) who shews that the lower dowel hole agrees with the first hole on the left on block VII of the south side of the east portico.

*A.J.A.*, xvi. p. 176, No. 2, figs. 3—8.

### 4865. MALE FIGURE.

H. .1 m., Br. .14 m., average D. .08 m.

The right shoulder of a draped figure, apparently male, facing half to its right. The drapery blows out at the back. It is uncertain if this is a frieze fragment.

## VI. VARIOUS SCULPTURES

No number (*a*). MALE HEAD.

Pentelic marble.

H. .21 m., Br. .16 m., D. .17 m.

The head is in very bad preservation but appears to be of the youthful Apollo type, with full hair in front and a plait down the neck.

No number (*b*). FEMALE HEAD.

Pentelic marble.

H. .38 m., Br. .24 m.

The surface is mostly gone and the head is so hopelessly weathered that little can be made out. The eyes were inserted.

**1236.** THREE HORSES in low relief.

H. .37 m., Br. .26 m., average D. .14 m.

The horses are represented as either moving slowly or standing still. Of the first horse there remains the main part of the trunk: the neck and shoulders of the second horse appear behind the back of the first horse, and its two forelegs appear behind the forelegs of the first horse: the third horse is represented by two forelegs which appear behind the forelegs of the second horse.

There are three planes of relief altogether.

Missing—Of the first horse: the head, lower part of the forefeet, hindquarters except for the top part of the right hindleg.

Of the second horse: the head and the lower half of the two forelegs.

It is unlikely that this is an Erechtheium frieze fragment, as this style of relief is, as far as one can tell, alien to the Erechtheium sculptures.

German Institute photograph, No. 173.

**1289.** SEATED FIGURE in relief.

H. .25 m., Br. .30 m., D. .295 m.

The lower part of a figure seated facing half to its left. It is draped in a full heavy himation the folds of which are tucked in under the seat.

The figure is seated upon an object like the lower half of a sphere, which appears to have been supported on each side by a leg, for there are remains of one leg on the left and on the right is an irregular hole cut vertically under a projecting portion of the figure and measuring about 5 cm. in depth and breadth. On the right side of the seat are what appear to be several knobs or tassels in low relief, arranged horizontally. On the left side are four similar knobs arranged vertically.

The back is worked into a smooth plane but there is no mark of attachment.

Underneath the hemispherical seat are the remains of a large iron pin and lead setting. The left side of the leg and drapery are fully worked.

Missing—The whole of the body and arms above the hips; the feet from the middle of the shins.

Schöne attributes this fragment to the frieze of the Erechtheum and considers that it represents Apollo seated on a tripod which is decorated with woollen knots. Sybel classes it with several other fragments as of doubtful attribution. Pallat omits it altogether from his list of the frieze fragments.

The drapery and general treatment are not unlike that of the frieze fragments and there is a plane surface at the back. But the scale is too large and there is no trace of a dowel hole. Until good evidence is forthcoming for works of a large scale from the Erechtheum frieze or from the small pediments of the Erechtheum, this fragment must definitely be omitted from the frieze fragments.

Whether it represents Apollo or not is uncertain. The hemispherical seat certainly suggests such an interpretation but the thighs seem too large in proportion to the rest of the body for it to be masculine.

Schöne, *Gr. Rel.*, p. 6 and pl. II. No. 5; Sybel, *Katalog*, No. 6083.

### 1303. FIGURE OF ATHENA.

H. .27 m., Br. .14 m., D. .10 m.

The figure is standing facing the front and wears a chiton with a long overfall that reaches to the middle of the hips and is girt at the waist; the sleeves are pinned over the left arm. Round the shoulders is a narrow aegis and a himation is worn



over the back, being pinned on each shoulder. It appears in a fold over the aegis on the left shoulder. There are no snakes on the aegis.

The weight of the body is on the left foot and the right leg is bent. The left arm is at her side holding the himation folds, and the right arm was probably outstretched.

Missing—The head and shoulders and the surface of the breasts; the right arm and left forearm; both the legs from the middle of the thighs.

In style and scale this figure is not alien to the Erechtheium frieze fragments and it is unfinished at the back, like most of the frieze fragments. But there is no dowel hole or smooth surface for attachment to the background and the scale of the figure corresponds to that of the figures of mortals, not of those identified as deities. It cannot, therefore, be assigned to the frieze.

### 1308. VOTIVE TABLET.

Pentelic marble.

H. .54 m., Br. .62 m., D. .20 m.

Votive tablet in relief: an amphora placed within an acanthus stem wreath.

It is damaged at the bottom and much weathered on the surface.

The drill has been largely used.

Conventional work of first or second century B.C.

### 1310. STATUETTE.

Parian marble.

H. .28 m., Br. .17 m., D. .1 m.

A small statuette representing a standing figure of a woman. Her left arm is bent back slightly and put akimbo on the waist, her right arm is at her side. She wears a loose sleeveless chiton pinned on both shoulders and with an overfall. It is girt over the overfall at the waist. A himation passes over her right shoulder and behind and round over her right hip to the front, and under and over the left shoulder again, both ends thus falling from the left side.

The head is a separate fragment which has been added, but it does not fit closely.

Missing—The right forearm and hand and left forearm. The legs below the upper part of the thighs.

The figure is dignified and of very careful workmanship: the face is well preserved and looks slightly downwards. But the drapery is heavily rendered and the folds, as in No. 1348, are regular and monotonous. In style and scale it recalls the Erechtheium frieze female figures; but the drapery is distinctly of a later date, perhaps later than the sculptures of the Nike temple. But it is not later than the end of the first half of the 4th century B.C.

Bulle-Hirth, *Der Schöne Mensch.*, No. 128; Reinach, *Repert. Stat.*, III. p. 185; Sotiriades, *Acropolis*, 1912, p. 60.

**1311. MALE HEAD.**

Fine white Pentelic marble.

H. .24 m.

The surface is highly polished but damaged in places.

The top of the head has been cut away with a slanting cut, and the nose is gone.

It is a portrait, probably contemporary, of the Emperor Caracallus. He has a slight beard and moustache. It is of the same type as the Berlin bust<sup>1</sup> and is very finely executed. The irides are cut in the manner of Hadrianic artists. The surface is highly polished.

**1312. FEMALE PORTRAIT.**

Pentelic marble.

H. .31 m., Br. .17 m.

The hair is conventional and there are conventional locks falling down the neck. The eyes are cut in a style that is almost archaic.

Judging from the fashion of the hair and the general treatment the head belongs to the first quarter of the 1st century A.D.

The head was made for insertion in a draped statue.

**1313. MALE HEAD.**

Pentelic marble.

H. .30 m., Br. .27 m.

Bust of an old man, probably from a herm, with long hair

<sup>1</sup> Strong, *Roman Sculpture*, pl. cxxiii.

and wearing a wreath. He has a beard and moustache and looks upwards.

The beard is of medium length and is carefully brushed.

The head is a portrait probably of a local philosopher. It is of poor workmanship.

**1314. DOUBLE MALE HERM.**

Pentelic marble.

H. .33 m., Br. .37 m.

The nose of each is damaged, and the pupils of the eyes are incised. There is a small pair of wings on the top of each head. Perhaps the heads are those of deities.

It is of moderately good work.

One of the heads is that of a man of about forty years of age. He is clean shaven, except for short curly side whiskers. His hair is treated as a mass of tight curls and is worked with the drill in front.

The other head is that of a youth of sixteen or eighteen. His hair is also a mass of short tight curls, but is not worked with a drill.

The treatment of the eyes dates the herm to about the end of the 1st century A.D.

**1315. MALE HEAD.**

H. .35 m., Br. .25 m.

The head of an old man with a beard, moustache and full locks of hair with a wreath of olive.

It is in good preservation and of better workmanship than most of the busts.

Too much use has been made of the drill. The nose is missing.

Perhaps it is of the 2nd century B.C.

**1316. DOUBLE MALE HERM.**

H. .28 m., Br. .30 m., each .28 m. broad.

Double head, each representing a man with beard and moustache.

There are bronze stains on the right head.

The nose of each is damaged.

The heads shew an excessive use of the drill. The irides in each case are indicated by a semicircle, thus dating the herm to the end of the 1st century A.D.

**1317. MALE PORTRAIT.**

Pentelic marble (?).

H. .25 m., Br. .15 m., D. .19 m.

Portrait bust of a Roman. The large ear, the high forehead and frown appear to be personal characteristics.

The head was attached at the back to a background and may have come from a Roman funeral relief. It is probably of the 1st century A.D.

**1318. DOUBLE HERM WITH HEADS OF BABIES.**

Island marble.

H. .17 m., Br. .22 m.

The nose and lips of each head are damaged. The faces are of the later realistic type of child figures: the irides and pupils of the eyes are incised, and the ears are large. The technique is good and the herm can be assigned to the Hadrianic period.

**1319. MALE HEAD.**

Coarse Pentelic marble.

H. .27 m., Br. .22 m.

A boy's head with the hair bound with a fillet or cord.

The neck, back of the head, nose and lips are missing and the chin is damaged.

It does not seem to be a portrait and is moderately good work. The eyes are very narrow and long and the irides are rendered by a semicircle. It is of the 2nd century A.D.

**1320.**

Pentelic marble.

H. .23 m., Br. .20 m.

A girlish head with a hand shewing on the top of the head. Perhaps a portrait.

The features are very weakly rendered and the hair is badly executed.

Missing—The neck and back, and wrist of the hand.

Probably of the 1st century A.D.

**1321. FIGURE OF A BABY.**

Pentelic marble.

H. .30 m., Br. .22 m.

The baby is sitting upon its right leg, and its left leg is



extended. The head is a separate fragment which has been attached. The whole is in an extremely damaged state.

Missing—The right leg from the hip, the right arm from the shoulder, the left arm and shoulder and breast, and the face below the brows.

The style is good and is much the same as that of No. 1318. It is thoroughly realistic. The subject seems to have been one, which, derived in the first place from the sculptor Boethus, attained great popularity subsequently. Professor E. A. Gardner<sup>1</sup> has given a list of examples of this statue, which when complete shewed the boy sitting on the ground, and stretching his right arm out as though for help, while with his left he held a duck. The best example was found at Ephesus and is now at Vienna<sup>2</sup>. Mrs Strong<sup>3</sup> suggests that the type may have originated in a child Asklepios with his sacred bird, and that it became later almost a genre subject. There is a good example in the Cook Collection<sup>4</sup>. This statue belongs probably to the 2nd century B.C.

### 1322. MALE HEAD FROM A HERM.

Pentelic marble.

H. .3 m., Br. .25 m., D. .3 m.

It is of the bearded Dionysus type and is archaistic. The curls above the forehead are rendered by conventional knobs and the features are expressionless and severe. The hair falls in a heavy mass down the back of the neck, and in this as well as in other respects it closely resembles the genuine archaic type seen in the little head No. 621 (see vol. I.); but the inability of the artist to eliminate the softer outlines of later art, and the unduly exaggerated conventionalism of the hair are evidence that the head is archaistic.

The head is very badly weathered.

It resembles in type and style a head of Dionysus in the Jacobsen Collection, found at Peiraeus<sup>5</sup>, which Joubin calls a herm, and also the head on the herm now in position in the Stadium at Athens. Another similar head was found in the

<sup>1</sup> *J.H.S.*, vi. p. 5, type IV.

<sup>2</sup> See *J.H.S.*, xxviii. p. 20, fig. B.

<sup>3</sup> *J.H.S.*, xxviii. p. 20.

<sup>4</sup> Strong, *loc. cit.*, p. 19, No. 27.

<sup>5</sup> Ny Carlsberg Glyptothèque, pl. xi. and see Joubin, *Sculpture Grecque*, pp. 106—7.

Stoa Basileios<sup>1</sup>. This type is one which became very popular in Roman times and is probably derived from the Hermes Propylaeus of Alkamenes.

**1323. MALE HEAD FROM A HERM.**

Pentelic marble.

H. .22 m., Br. .2 m., D. .11 m.

This head seems to be of a different type from No. 1322: the beard is rendered by incised wavy lines and the eyes are not unlike those of the Moschophoros, but the head is of course archaistic.

It is greatly damaged, the back of the head, the nose and face below it being missing.

**1324. MALE HEAD FROM A HERM.**

Pentelic marble.

H. .37 m., Br. .26 m., D. .27 m.

This is of the same type and style as No. 1322, and in much better preservation. The two heads are probably by the same hand.

This head is in two fragments, joining diagonally.

**1325. UNFINISHED STATUE.**

Pentelic marble.

H. .75 m., Br. .45 m.

Figure of an athlete, nearly life size. The figure is bent forwards and the head faces the right. The arms appear to have been stretched downwards and the left leg was stretched out, while the weight of the body fell on the right foot.

The face of the statue is practically finished, but the body is only in the last stages of completion. Behind the neck is a large piece of marble that has not yet been removed. On the body the muscles of the abdomen, back and arms are clearly outlined by grooved lines about 1 cm. wide, cut with a gouge.

Missing—Both arms from the biceps and both the legs from the hips. The head has been broken off, but fits on fairly well though the fracture is a bad one.

The statue is commonly known as Jason. The best example of the type is in the Louvre, which shews a youth with one foot

<sup>1</sup> German Institute photograph, *Athen. Varia*, No. 174.

supported on a rock bending over to tie his sandal with both hands, while he turns his head as if to listen. It has been attributed to the School of Lysippos; the subject, however, is generally interpreted as Hermes binding on his sandals and listening to the commands of Zeus.

The outlining of the muscles is interesting as shewing the method of the "anatomical" sculptors: the knowledge of anatomy shewn in this case appears to be very good. Of course not all the muscles and sinews that are outlined would have appeared in the completed statue, but the outlining of the minor muscles would facilitate the exact rendering of the more prominent ones. There are no traces of *puntelli* and the statue has been worked, as seems to have been customary in Greece, direct from the marble without the aid of a plaster model.

Milchhöfer, p. 50; Sybel, No. 6852; Studniczka, *Ath. Mitth.*, 1886, p. 362; Sotiriades, *Acropolis*, 1912, p. 60; *Κατάλογος*, p. 59; E. A. Gardner, *J.H.S.*, XI. p. 141, fig. 6.

**1326.** BASIS decorated in low relief.

Pentelic marble.

·84 m. × ·75 m., H. ·4 m.



No. 1326.

On the front face, between margins, is a quadriga in low relief. It is moving to the left and the horses are stepping high. A charioteer, clad in a sleeved chiton, girt at the waist, leans forward with both arms outstretched. An apobates stands on the chariot and leans backwards; a shield is on his left arm behind him.

It is clearly inspired by the frieze of the Parthenon and

closely resembles the charioteer and apobates of slab XVII<sup>1</sup> of the north side of the frieze: so close in fact is the resemblance that it seems almost certain that the artist of this relief directly drew from the part of the frieze referred to. He has, however, placed the apobates on the chariot, whereas in the frieze the apobates is mounting.

The relief is probably a votive one set up to commemorate a victory in the apobates race. It is similar in style and subject to a relief from Oropus<sup>2</sup>. The sculptor of the Parthenon frieze slab above referred to has, of course, made the apobates an integral part of the procession, whereas, as Collignon shews, it really represents a feature of the apobates race.

Collignon dates this relief at the end of the 4th century B.C. but it may be a little later.

It was found in 1880 at the foot of the west end of the Acropolis.

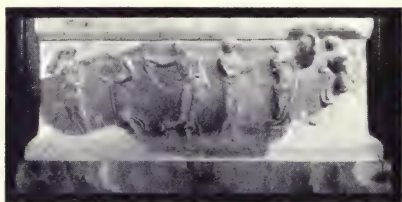
Collignon, *B.C.H.*, VII. 1883, p. 458 and pl. xvii.; Lepsius, p. 75, No. 86; Friederichs-Wolters, p. 720, No. 1836; *Κατάλογος*, p. 59.

**1327.** BASIS decorated in low relief.

Pentelic marble.

The basis was probably 1·8 m. square and ·45 m. high.

Found in 1860 between the Parthenon and the Erechtheium.



No. 1327.

Six dancing women are shewn.

The first on the left appears to be holding a tympanon in her right hand, while her left arm is raised and extended. She faces the front and is clad in a full sleeveless chiton with overfall.

<sup>1</sup> No. 859 in the Acropolis Museum.

<sup>2</sup> Welcker, *Ant. Denkm.*, II. pl. IX.



The next figure faces the left and holds a *κρόταλον* in each hand: she is clad similarly to the previous figure and places the weight of her body on her right leg.

The third figure is dancing and holds a veil stretched out behind her: she faces the front and is clad in the same way as the preceding figure.

The fourth figure stands facing with her weight on her left foot. She appears to be holding a cymbal in her left hand, and she wears a chiton and himation.

The fifth figure holds a tympanon in her left hand and strikes it with her right. She is clad only in a himation which passes over her left shoulder.

The last figure is damaged but appears to be dancing.

Each corner of the side of the base thus decorated is damaged. The drapery is rather over-elaborated, but is well executed. The general nature of the relief is of the type most common during the 4th century B.C.

It resembles in style and treatment the Mantinea relief, but is earlier in date.

It is possible that a group of six muses is here represented. Their attributes, however, would not appear to be clearly marked, the sculpture belonging to a time before that in which the muses were clearly differentiated. The fourth figure from the left may be holding a scroll, representing, perhaps, Klio.

Michaelis, *Annali*, 1862, p. 217 and pl. iv.; *Κατάλογος*, p. 59; Milchhöfer, p. 52; German Institute photograph, No. 692.

### 1328. RELIEF.

Stained Pentelic marble.

H. .27 m., Br. .15 m.

A small fragment of a relief greatly damaged. It shews the head of a youth to the left. He is resting his cheek on his right hand. No other part of the relief remains.

It is of the very finest style and is probably from a funeral relief of the end of the 5th century.

*Κατάλογος*, p. 59.

### 1329. RELIEF.

Pentelic marble.

H. .44 m., Br. 64 m.

Tablet in low relief shewing on the left an athlete looking

to the right but with his body half turned to the front. On the extreme right is a woman facing him and with her body similarly half-turned to the front. The athlete is nude. The woman wears a chiton.

Between them is a winged Nike clad in a loose chiton girt in at the waist. With her right hand she places a wreath on the athlete's head. Her left arm is placed round the shoulders of the woman. No traces of the wreath remain. The Nike is smaller in proportion than the other figures.



No. 1329.

The relief is in four fragments :

(1) Giving the body of the athlete and the right arm and body of the Nike.

(2) The head, wings and left shoulder of the Nike, and the face of the woman.

(3) The back of the woman's head.

(4) The shoulders and breast of the woman.

Missing—Of the athlete, the right arm and body from the right shoulder to the left hip. The body of the Nike below the hips. The body below the breast and both arms and part of the face of the woman.

Kekulé recognises in the relief the subject of Herakles, Hebe and Nike and compares it to a relief of Herakles, Theseus and Peirithous in the Villa Albani. Friederichs, on the other hand, compares it to another relief shewing dancing nymphs (Acropolis Museum, No. 1327). There is, however, in point of fact no resemblance whatever in style or subject between the two latter: No. 1327 is of a much later date than No. 1329 which belongs to the end of the 5th or beginning of the 4th century. There is further no very convincing reason why the subject should be interpreted as Herakles, Hebe and Nike, and it seems much more likely that it is an ordinary genre subject, perhaps the crowning of a victorious athlete in the presence of the tutelary goddess of his city. In any case there are no attributes to fix the identity of either Herakles or Hebe, and the interpretation in no way explains the action of the figures. Miss J. Harrison suggests that it is Athena, Athena Nike and an athlete, an interpretation much more probable than that of Kekulé.

Kekulé, *Arch. Zeit.*, 1869, p. 104 and pl. xxiv. 1; Friederichs, p. 282, No. 495; Friederichs-Wolters, p. 395, No. 1188; Sybel, p. 364, No. 5688; Körte, *Ath. Mitth.*, 1879, p. 275, note 2; Lepsius, p. 75, No. 77; *Κατάλογος*, p. 59; Sotiriades, *Acropolis*, 1912, p. 60; Milchhöfer, p. 60; J. Harrison, *Ancient Athens*, p. 366 and fig. 11; German Institute photograph, *Varia*, No. 53.

### 1330. RELIEF WITH INSCRIPTION.

Pentelic marble.

H. .51 m., Br. .435 m.

The lower part of a relief shewing on the right Athena seated on a rock and facing the left. Her left arm rests on a shield and is bent. Her right arm is raised as though holding a spear. Her helmet is on the ground: to her left is a Corinthian helmet.

An eagle is perched on her right knee. She is clad in chiton and himation and wears an aegis with a gorgoneion in the centre.

In front of her is a man clad in a himation which he wears loosely over his left shoulder. He is in an attitude of prayer and is depicted on a relatively smaller scale than Athena.

The fragment is fractured in a slant across the middle.



Missing—The head of the man and the top of the head of Athena.

Kastriotis suggests that the male figure is Asklepios, but this is almost certainly wrong. Immediately below the figures there is written, on a marginal ledge, the following inscription, a proxeny decree in favour of Abydos :

[Κυδ]ήνωρ Κυδήν[ο]ρος Ἀλωπεκῆθεν ἐγραμμάτευεν.  
 Ἀβυδηνοὶ [π]ρόξενοι καὶ εὐεργέται Ἀθηνα[ί]ων  
 [Μ]ήστωρ Λεωμήστορος, Προκλῆς Λεωμήστορος  
 Ἀριστήδης Διαγόρου, Δημοφάνης Διαγόρου  
 [Σ]άτρος Διαγόρου καὶ τούτων ἔκγονοι.  
 [Ἐδ]οξεν τῇ βουλῇ· Ἐρεχθίδις ἐπρυτ  
 [άνε]υε, Κ[υδ]ήνωρ Κυδ[ήνο]ρ[ος] Ἀλωπεκ[ῆ]  
 [ῆ]θεν ἐγραμμάτευε...

The letters of the first line are .008 m. in height. Those of the central part of the inscription are .01 m. In the end of the second line a curious mistake has been made. The mason first of all cut in letters the same size as the others ΕΤΕΡΓΑΑΘΗΝΑΙΩΝ. He altered it however to ΕΤΕΡΓΕΤΑΙ ΑΘΗΝΑΩΝ, but was compelled to compress the inscription.

The relief, judging from the inscription, can be dated to the beginning of the 4th century.

Mylonas, *B.C.H.*, 1888, xii. p. 135 ; *C.I.A.*, iv. 2, p. 25, 73 a ; *Κατάλογος*, p. 60.

### 1331. PORTRAIT OF ALEXANDER.

Pentelic marble.

H. .35 m., Br. .23 m.

Found in 1886 near the Erechtheium.

The hair is thick and in numerous small locks.

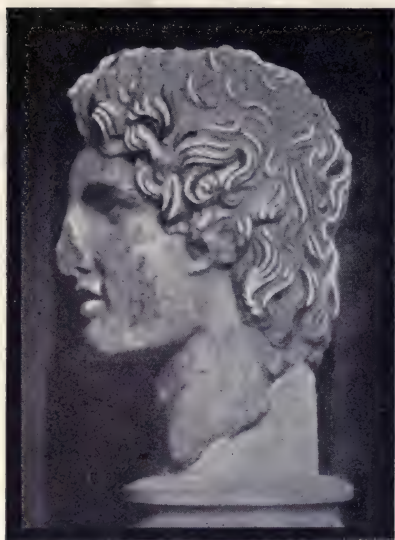
The eyes are wide apart and very deeply set and appear to be looking into the distance. The lips are parted and the mouth is very delicately rendered.

Klein sees in it a resemblance in style to the Ganymede of Leochares and to the Belvidere Apollo. It is closely related to a head in Berlin<sup>1</sup> from Madytos, and to the Erbach head<sup>2</sup>,

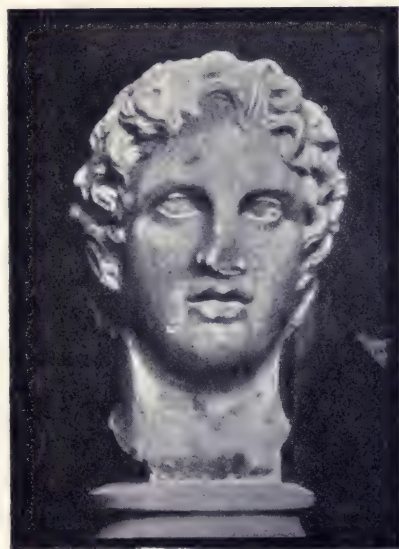
<sup>1</sup> *Beschreibung*, 1891, No. 329.

<sup>2</sup> Köpp, *Bildnisse Alexanders*, p. 19.





No. 1331 (a).



No. 1331 (b).

and Klein suggests that the latter is an original bust by Leochares of the youthful Alexander the Great, the Acropolis head being a close copy. A comparison of this head with the Erbach head suggests, however, that the reverse is the case, the Erbach head being the copy. The nervous mouth and the expression of the eyes are characteristic of other Alexander busts.

Furtwängler, however, assigns it to an unknown artist or to Euphranor.

Klein, 'Εφ. Ἀρχ., 1900, pp. 1—6 and pl. I.; Sotiriades, *The Acropolis* (1912), p. 60; Bernouilli, *Die erhaltenen Darstellungen Alexanders des Grossen* (1905), p. 40 and pl. III.; Schreiber, *Studien über das Bildniss Alexanders des Grossen* (1903), p. 88; Arndt, *Griech. und röm. Porträts*, pls. 475, 476; Furtwängler, *J.H.S.*, XXI. p. 214; Hekler, *Greek and Roman portraits* (1912), p. 63.

**1333.** STELE IN LOW RELIEF, with inscription.

It is surmounted by an architrave and square pilasters form the side mounts of the relief.

Below is an inscription, the lower part of which has vanished, except for three fragments.

The main part of the stele above these fragments measures 1·13 m. in height and ·56 m. in breadth.

The subject of the relief is the goddess Athena and the goddess Hera.

Athena stands facing the left wearing an Athenian helmet and with the weight of her body upon her right foot, her left leg being bent. In her left hand she holds a spear which slants from right to left.

Behind her is a tree trunk with a shield leaning against it. She wears an under-chiton without sleeves, girt at the waist, and a small aegis with a gorgoneion in the centre. A full himation passes round her waist and under and over her left shoulder.

The figure of Hera faces the right and clasps the right hand of Athena with her right hand. She wears a stephane round her hair and holds a sceptre upright in her left hand, her left arm being bent at right angles. She is clad in a sleeveless Doric chiton with an overfall, girt at the waist under the

overfall. A small mantle is pinned on each shoulder and falls behind in full folds as though she had stepped forwards quickly.

The weight of her body is on her right foot and her left leg is bent.



No. 1333.

Immediately beneath this relief is the following inscription in letters about 2·3 cm. in height :

ΚΗΦΙΣΟΦΩΝ ΠΑΙΑΝΕΤΣ  
ΕΓΡΑΜΜΑΤΕΤΕ.

Beneath this in letters about 1·3 cm. high is

ΣΑΜΙΟΙΣ ΟΣΟΙ ΜΕΤΑ ΤΟ ΔΗΜΟ ΤΟ ΑΘΗΝΑΙ  
ΩΝ ΕΓΕΝΟΝΤΟ.

Beneath this is a space of 3·3 cm. and then follows the main inscription in letters ·7 cm. in height.

The three fragments at the base of the inscription measure respectively:

(1) ·3 m. × ·43 m.

(2) ·3 m. × ·35 m.

(3) ·155 m. × ·095 m.

The relief is of poor execution. The drapery in no instance shews the shape of the figure beneath and is very monotonous. The suggestion of regular stylised folds seen in No. 1348 is here brought to an extreme and the effect is monotonous. The faces however are carefully worked and of good style. For a relief closely resembling this, see Schöne, *Gr. Rel.*, 54.

The figure of Hera, may, as Petersen and Collignon suggest, be derived from the Hera of Alkamenes.

Fragments (1) and (2) were found in 1876 near the Theatre of Dionysus. The main portion of the stele, including the relief, was found in 1888 in the excavations on the Acropolis. Fragment (3) was found probably in the same excavations but was added by Wilhelm at a later date.

The inscription is in three parts, comprising three separate decrees, the first of the year 405 B.C., the second of 403—2 B.C.

The first decree appears to have been engraved in 405 B.C. and subsequently destroyed by order of the Thirty<sup>1</sup>, and then re-engraved in 403—2 B.C. at the same time as the second and third decrees, all three being set up together when Kephisophon was secretary.

The occasion of the first decree was immediately after the battle of Aegospotamoi when the Samian Demos expelled the oligarchs and offered to form an alliance with Athens for a continuance of the war. The decree expresses the Athenian gratitude to all the Samians who had stood by Athens<sup>2</sup> and proceeds to announce the various benefits which Athens confers on Samos in return. Thus complete autonomy of government and laws, an alliance for purposes of peace and war, and co-operation in inter-state diplomacy are the chief privileges

<sup>1</sup> Cf. Hicks and Hills, *Gr. Inscr.*, 82, for a decree destroyed by the Thirty and re-engraved.

<sup>2</sup> This expressly excludes Samians with Spartan sympathies from sharing in the benefits conferred.



given. - Athens further pledges herself to get the same terms for Samos as for herself in the event of peace. This pledge they honourably tried but failed to fulfil<sup>1</sup>.

Further enactments are stated concerning the ships which Philokles and Konon left at Samos. The decree concludes with a list of minor privileges, including special honours to be given to the Samian Eumachos.

The second decree was passed after the restoration of the democracy at Athens and after Lysander had taken Samos by siege in 404 B.C. and expelled the democracy. The Athenian democracy now votes further honours and privileges to the exiled Samians, but subject to certain modifications which the fear of offending Sparta made necessary.

The third decree is in the honour of a certain Samian Poses, for his loyalty and for the benefits conferred by his agency on Athens. He is given a grant of money and various public privileges. Riders are added to this decree giving further details of these privileges.

*For the Relief see:* Soteriades, *Acropolis*, 1912, p. 60; *Μνημεία*, 1906, p. 113 and pl. xxxiii.; *Κατάλογος*, p. 60; Brunn-Brückmann, *Denkmäler*, No. 475 a; Collignon, *Sculpt. Gr.*, II. p. 117; Petersen in *Röm. Mitth.*, 1889, p. 69; Kavvadias, *Δελτίον*, 1888, p. 122; E. A. Gardner, *Ancient Athens*, p. 254; Reinach, No. 334; German Institute photograph, No. 677.

*For the Inscription* (the main part found in 1888): Hicks and Hill, *Greek Inscriptions*, No. 81; Lolling in *Δελτίον*, 1889, p. 24; Dittenberger, I. No. 56; Roberts-Gardner, II. 28; *C.I.A.*, IV. (2), 1, b (p. 1); Fragments 1 and 2; *C.I.A.*, II. 1, b (p. 393); Michel, *Recueil d'Inscriptions Grecques*, No. 80.

# **1334. LARGE RELIEF with a plinth.**

Pentelic marble.

H. with plinth 1·17 m., Br. 1·11 m.

The relief was found near the Propylaea in 1840.

The lower part of a large slab in high relief shewing the legs from the hips of a naked man taking a stride to the right. The scale is life size or perhaps a trifle over. There are visible behind the figure the folds of a chlamys, which appears to have been thrown over his shoulders.

The right lower corner and the left lower corner of the relief are gone, but the right one has been restored.

<sup>1</sup> Plutarch, *Apophth. Lacon. Varia.*, 22.

The attitude of the figure and the drapery seems to resemble that of fig. 58 on slab XVII of the north side of the frieze of the Parthenon, though the direction of the stride is there in the opposite direction. Friederichs compares it with the Parthenon metopes; but it is of a distinctly later style, and may belong to the 4th century B.C. Ussing wrongly associated it with the group of Hermes and the Charites carrying the infant Dionysus, which he believed to be the work of Socrates referred to by Pausanias and other authors (see No. 1341). It is suggested, however, by Friederichs and others, that the figure represented Hermes carrying a child (for the type see *J.H.S.*, III. p. 82, 1—9).

Sybel, *Katalog*, No. 6616; Jahn, *Arch. Zeit.*, 1860, p. 127; Beulé, *Acropole*, I. p. 290; Bulletino, 1840, p. 135, No. 2 and 1858, p. 128; Ussing, *Griech. Reisen.*, p. 125 and pl. II.; *Rev. Arch.*, 1845, p. 273; *Κατάλογος*, p. 61.



No. 1336.

**1336.** FIGURE OF ATHENA on a base.

Pentelic marble.

H. 1·10 m., Br. ·27 m., D. ·25 m.

The figure is standing upright with the weight of the body upon her right foot and her left leg slightly bent. She is clad in a sleeveless chiton which appears to be fixed to an aegis. There is a long overfall which is girt in at the waist. The aegis is very narrow—about ·025 m. only in width—and is fixed over each shoulder. There is a gorgoneion of a late and not severe type hanging apart from the aegis between the breasts. The right arm is at the side, the left outstretched. There appears to be a mantle which was spread behind and pinned on the shoulders. The hair falls down the back in a compact plait.

There are eight holes bored along the lower border of the aegis for the attachment of bronze snakes. There are two holes,

however, at the middle of the girdle for a metal attachment of another kind.

Missing—The whole of the head and neck. Both the arms as far as the biceps and the drapery below each arm and along the left leg.

The figure is clearly of the Parthenos type, though the aegis is unusual. The folds of drapery at the back and the fashion of wearing the hair are both reminiscent of copies of the Parthenos. It is, however, almost certainly a work of the 4th century.

Michaelis, *Parthenon*, pl. xv. No. 4 and p. 278; Lebas and Waddington, pl. xxv. No. 2; *Κατάλογος*, p. 61; Sotiriades, *Acropolis*, 1912, p. 60.

### 1337. FIGURE OF ATHENA.

Pentelic marble.

H. .94 m., Br. .25 m., D. .24 m.

Found in 1835 on the Acropolis.

The goddess stands upright with her weight upon her right foot and her left leg slightly bent. She wears a sleeveless chiton pinned upon both shoulders with a long overfall girt in at the waist, and an aegis of a peculiarly narrow type over the right shoulder and passing under the left arm at the waist: it is decorated with small snakes along its lower edge only and on the centre is a gorgoneion of a late type. The hair is tied at the nape of the neck but falls loosely below.

Round the neck is a necklace consisting of two cords, the lower having suspended from it a row of almond-shaped ornaments.

In the middle of the girdle are two holes for a bronze fixture.

Missing—The head and neck, both the arms to the shoulders and all the projecting parts of the drapery.

The drapery is severe in treatment but not so much as in the case of No. 1358. The aegis is of a type curiously reminiscent of the Ionic himation belts of the archaic maidens (e.g. Nos. 628, 682). It is from .03 to .04 m. in width and is worn in the same way as on the Dresden Lemnia torso.

The figure is of 4th century work and is of the Parthenos type.

Gerhard in 1837 saw that this statue had much in common

with the Lemnia, as far as it was then known. For the necklace he compares it with the "Minerve au Collier" of the Louvre.

Gerhard, *Annali*, 1837, p. 111; Ross, *Arch. Aufs.*, i. p. 85; Lebas and Waddington, iv. pl. xxiii.; Lange, *Ath. Mitth.*, vi. p. 59; Schreiber, *Arch. Zeit.*, 1883, p. 192; Milchhöfer, p. 52; Sybel, *Katalog*, p. 418, No. 6796; Friederichs-Wolters, No. 474; Sotiriades, *Acropolis*, 1912, p. 61; Κατάλογος, p. 61.

**1338.** BASIS decorated in low relief.

Pentelic marble.

H. .34 m., Br. 1.905 m., D. .715 m.

Found by Beulé in 1852 at the west end of the Acropolis, built into the bastion near the Beulé Gate.

The basis is divided at the middle into two parts.

The decoration is as follows from left to right:

Four men, each wearing a himation closely wrapped round his shoulders so that it covers his right arm and falls over his left shoulder, the folds thence falling over the left forearm.



No. 1338.

All the figures advance to the right and all are stepping in the same way. Each wears a band round his hair.

A space of 13 cm. follows and then there are three men in exactly the same position and clad in the same way as the preceding.

Next comes a man facing the front and wearing a himation under his right arm and across his left forearm, shewing an under-chiton with sleeves. He is clearly a choregus.

Next to him is another choregus facing the front and clad in the same way, but with his head leaning to the right.

There follow four youthful nude figures, all in exactly the



same posture. Each wears a closely fitting helmet and faces half to his left. The right arm in each case is at the side and slightly bent and the right hand is clenched. The left arm is raised, but not at right angles, and holds a round shield.

The figures are dancing and taking very light steps on the toes of the right foot, the left being poised although on the point of coming forward in a new step.

A space of 6·5 cm. follows and then there is another group of four dancers exactly the same as the preceding.

Above is a bevelled margin measuring 5 cm. in breadth and with an actual flat surface of 3 cm. On the top of the left half of the basis is an inscription along this flat surface. All that can be made out is ΝΙΚΗ.....ΩΙ. It probably stands for *νικήσας κυκλίῳ χορῶ*. The remainder of the margin to the end of this half of the basis is uninscribed.

On the top of the right half of the basis along the margin appears the inscription:

....ΙΣΤΑΙΣ ΝΙΚΗΣΑΣ ΑΤΑΡΒΟΣ ΑΤ···  
 ....ΗΦΙΣΟ·Ω·Ο····

It is read by Beulé:

[Πορριχ]ίσταις νικήσας Ἀτάρβος Λυ[σίου ἀνέθηκε]  
 [Κ]ηφισο[δ]ώ[ρ]ο[ς] ἡρχε.]

On the upper surface of the bases are marks for the attachment of a life-size bronze statue.

Damaged.—The faces of the third, fourth, fifth and sixth of the men wearing himations: and of the first, third, fifth, sixth and eighth dancers. The head of the first marshal and of the fourth, fifth and eighth warriors. The corners of the right end of each half of the basis.

The division of the two blocks occurs between the two marshals and the blocks are united with H-shaped clamps.

The execution is dainty and the drapery well rendered. The poise of the dancers and the graceful attitudes of the cloaked figures contrast well. The exact repetition of the figures gives the full sense of rhythm.

The basis is part of a votive offering of a certain Atarbos, to commemorate his victory with a *χορός* in the Pyrrhic dance. The inscription and the general style of the relief date it at

about the middle or the second half of the 4th century. Two archons of the name of Kephisodoros are known, the first in 366, the second in 323 B.C. The name Kephisophon can also be read instead of Kephisodoros and he is known to have been Archon in 329 B.C. Rangabé thinks that four small statues were placed on top of this basis.

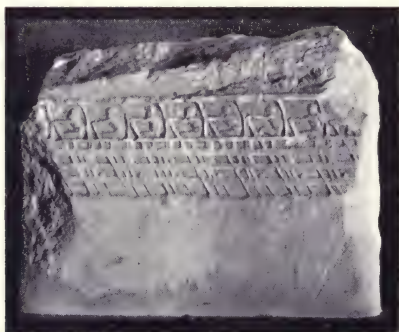
German Institute photograph, *Varia*, No. 7; *Ara Athenarum*, part II. pp. xxxviii and xxxix, No. 11; Beulé, *Rev. Arch.*, 1852, p. 244, No. 8, 1853, p. 92; *Acropole d'Athènes*, II. pl. IV.; Friederichs, p. 313, No. 568; Lepsius, p. 75, No. 87; Sybel, *Katalog*, 6151; Rangabé, *Antiq. Hell.*, II. p. 704, fig. XXI.; Michaelis, *Rhein. Mus.*, 17, 217; and *Ath. Mitth.*, I. p. 295; *Annali*, 1862, p. 216; *Κατάλογος*, p. 62; Milchhöfer, p. 62; J. Harrison, *Ancient Athens*, p. 347, fig. 2 (a), (b).

**1339. RELIEF** (called the Lenormant Relief).

Pentelic marble.

H. .40 m., Br. .54 m.

Found near the Erechtheium in 1852.



No. 1339.

Fragment of a tablet in low relief giving the centre part of the hulk of a rowing ship. Nine rowers are visible through the open ports and there are traces of other figures—perhaps those on deck—in a reclining position above at the right-hand corner. Below the rowers is a kind of bulwark, then another

row of open ports from which project oars parallel with the others. Next follows a third row of ports with oars. It seems therefore to be a trireme, but it is not absolutely certain that it is oars that are indicated below the first row of ports and Mr Tarn identifies the ship as a *moneres*.

The date to which the relief is assigned is about 400 B.C.

*Annali*, 1861, pp. 327—330 and pl. M; Friederichs-Wolters, No. 1194; Tarn, *J.H.S.*, xxv. p. 210; *Rev. Arch.*, 1883, pl. viii.; Sybel, *Katalog*, 6148; Milchhöfer, p. 62; Torr, *Ancient Ships*, pl. v. 21; Reinach, *Repertoire de Reliefs*, p. 368; *Κατάλογος*, p. 62; *Cambridge Companion to Greek Studies*, p. 486, fig. 94; German Institute photograph, No. 190; Cast in the Ashmolean Museum, No. 347.

Four fragmentary slabs of a Relief.  
Pentelic marble<sup>1</sup>.

**1341.** A female figure standing with her feet (and probably head) turned towards the left. The upper part of the body is turned round to the front and she is taking a step forwards. Her arms are at her sides but not touching her body. She wears a thick Doric chiton worn like a peplos open at the right-hand side, and with an ungirt overfall. There is also an under-chiton of thin crinkly material with sleeves, which are sewn down the middle as in the case of the chiton of the bronze charioteer at Delphi.

In her left hand she holds the right hand of another figure of which only traces of the hand and arm remain.

To her right is a second figure clad in similar garments and apparently in much the same position, but all that remains is the lower part of the relief shewing the feet and legs half way to the knee; the surface of the left foot is gone.

This lower part of a second figure is a separate fragment which fits closely on to the left of the first figure, which itself consists of two fragments, joined just below the knees. There is a plane surface at the left end of the slab, shewing where it joined on to the next slab.

Missing—The head and neck; right hand and forearm;

<sup>1</sup> Milchhöfer says that fragment 1341 β is Parian and not "grobkörnige" Pentelic marble, as Benndorf alleges. But as far as one can tell it is Pentelic and not Parian. Lepsius puts it down as Pentelic.

most of left hand; right toes and left heel and drapery of the first figure.



No. 1341.

All the second figure except the part described.  
H. .61 m., Br. .625 m., D. .13 m.

**1341 a.** Fragment of another slab of the same relief, shewing parts of two female figures.

The figure on the left faces the left with her head and feet,

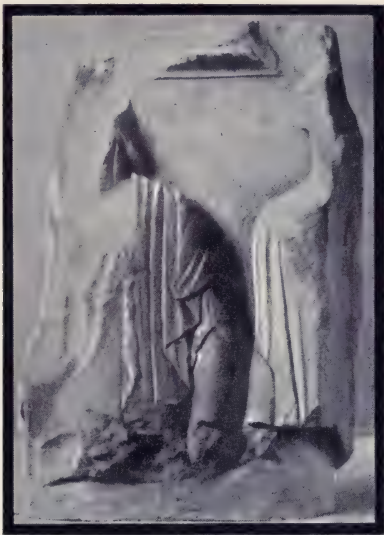


her body being in the same position as that of the first figure on the preceding slab. Her hair falls down behind her neck.

The other figure looks behind her to the right but her body is in the same position as the former.

Both are clad in heavy chitons and undergarments with ungirt overfalls as in the case of the first figure.

Part of a margin appears at the top of this fragment.



No. 1341 α.

Missing—The left side from near the top of the head to the waist, the left hand and wrist, and the body below the waist, of the first figure.

Of the second figure, the right side of the body from the top of the head to the waist but leaving only a small part of the left side: the right hand and wrist.

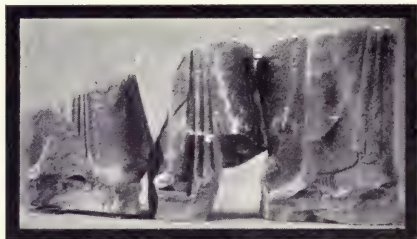
H. .47 m., Br. .33 m., D. .17 m.

**1341 β.** The feet and legs to the hips of a figure in the same posture and clad in the same way as the preceding. She is stepping to the left and shews the folds of the chiton and undergarment.

This slab is in two fragments: the above figure being the right-hand fragment which fits at its left extremity to a second fragment giving the drapery and legs as far as the knees of a similar figure. The right foot is an attached fragment<sup>1</sup> and the left foot is missing.

This may be the lower part of the figure at the right-hand side of the second slab.

H. .5 m., Br. .29 m., D. .16 m.



No. 1341  $\beta$  and  $\gamma$ .

**1341  $\gamma$ .** The lower part of the legs of a female figure similar to the preceding, moving to the left in the same way and wearing the same garments. The feet are missing.

H. .26 m., Br. .26 m., D. .12 m.

**1341  $\beta$  and  $\gamma$**  have a dark gold-brown patina.

The relief projects about 7 cm.

The subject of the relief appears to represent the Graces, and the same subject treated in an exactly similar way both in style and grouping is seen on two other reliefs. The first of these is in the Vatican Museum (No. 360) at Rome and is of Greek marble measuring .82 m. in breadth. It is known as the Chiaramonti relief. The second was formerly in the Palazzo Giustiniani at Rome but has since disappeared.

Pausanias<sup>2</sup> says that at the entrance to the Acropolis were *ἀγάλματα* of the Graces by Socrates the Son of Sophroniscus. The same story is given by Diogenes Laertius<sup>3</sup>, Suidas, Pliny<sup>4</sup> and the Scholiast on Aristophanes (*Clouds*, 773). The latter says further that they were worked in relief.

<sup>1</sup> Not shewn by Benndorf in *Arch. Zeit.*, 1869, pl. xxii.

<sup>2</sup> I. 22, 8 and ix. 35, 7.

<sup>3</sup> I. 5, 18, 19.

<sup>4</sup> N.H. xxxvi. 32.

The fragments 1341—1341  $\gamma$  were all found at the south end of the Acropolis and Benndorf (p. 57 *op. cit.*) saw in them the fragments of the original relief by Socrates, the Chiaramonti and Giustiniani reliefs being later copies. The style of the Acropolis relief is not against this view, though it is rather archaic for the middle of the 5th century, and Benndorf (p. 61) is quite wrong in associating it in style with the Parthenon metopes which are never so severe in style as the relief.

But a relief from the Acropolis of the end of the 6th century<sup>1</sup> gives the same subject treated generally in the same way and it seems likely that the Acropolis and Chiaramonti reliefs are derived from it<sup>2</sup>. These fragments, however, shew four figures as opposed to the three of the Chiaramonti relief, which seems difficult to explain on the assumption that they are Charites. Perhaps there were originally six figures. The 6th century Acropolis relief, however, includes a figure of Hermes leading the Graces and it seems strange that this figure should be omitted on the later reliefs, especially as there was a Hermes Propylaeus, also attributed to Socrates, on the Acropolis<sup>3</sup>.

It is almost certain that the later reliefs are derived from the 6th century relief and it would seem impossible, therefore, to attribute to Socrates the original Graces relief.

But none of our authorities alleges that he originated the type, and as the tradition is so well attested, Socrates may well have made a relief of the ordinary votive type of no peculiar merit or originality, but which acquired fame because of its author's reputation, and the Acropolis fragments might certainly belong to such a work.

The alternative is to suppose either that the sculptor of the original was a namesake of Socrates and that their names were confused or that these fragments are from a late archaistic copy and that the original work by Socrates, inspired by 6th century tradition, has perished.

The same grouping of the figures of the Graces appears on Athenian coins<sup>4</sup> and in some cases is associated with the name

<sup>1</sup> Vol. I. No. 702.

<sup>2</sup> There seems no reason to put the original earlier still, before No. 702 as Frazer does, II. p. 271.

<sup>3</sup> See No. 1334, which Ussing thought was by Socrates.

<sup>4</sup> Imhoof and Gardner, *Num. Comm. on Pausanias*, p. 151 and pl. EE. VI.

of a magistrate Socrates. But this hardly seems enough to originate the story (as Miss Harrison suggests) given by Pausanias and the other references.

The relief, with others, was probably near the Nike Temple where there was some kind of shrine to the Charites, associated with the worship of Artemis Epipyrgidia<sup>1</sup> or Hekate Epipyrgidia. It belongs apparently to the first half of the 5th century B.C. The style and general treatment of the drapery is very similar to that of the newly acquired Pheidian female portrait statue in the Ashmolean Museum at Oxford and also to a figure in the Museo delle Terme at Rome. (See Anderson photograph No. 2074.)

Benndorf, *Arch. Zeit.*, 1869, pp. 55—62 and pl. xxii. Furtwängler, *Ath. Mitth.*, 1878, pp. 181—202; Frazer *Pausanias*, II. p. 269; Lechat, *B.C.H.*, 1889, p. 472; J Harrison, *Ancient Athens*, p. 376; Milchhöfer, *Ath. Mitth.* 1880, p. 211; Lepsius, p. 75, No. 80.

### 1345. RELIEF.

Pentelic marble.

H. .61 m., Br. .35 m.

Fragment of relief shewing on the left, Pan seated on a high rock and on the right a nymph stepping lightly towards the front.

Pan is sitting with his legs hanging over the rock: he appears to be playing the pipes.

The nymph is clad in a thick himation which is worn over her head and wrapped closely round the whole body so as to cover both arms. It falls in full folds behind her.

The outlines of her body are shewn clearly and her right arm is slightly raised under the drapery, pulling it into long folds and thus outlining her figure. Her left arm is bent akimbo on her waist.

Missing—The shoulders, head and right arm of Pan; the left elbow and the surface of the face of the nymph.

The fragment was found during the destruction of the Turkish bastion near the Propylaea on the north-west end of the Acropolis and probably comes from the cave of Pan on the north side.

<sup>1</sup> This name appears on one of the seats in the Dionysiac Theatre.



Bieber assigns it to a date shortly after the Acropolis Hermes torso (No. 1346). But there does not appear to be anything which could justify giving so early a date to it. On the other hand it falls into line with a series of votive reliefs from Pan sanctuaries, which, though no certain date has yet been



No. 1345.

assigned to them, do not belong to the 5th century and probably not to the 4th, but to the time of the first tendency towards Neo-Atticism. The cave of Vari gave several examples of reliefs which are of the same general type, though a little later in date<sup>1</sup>. A relief from the Pan grotto on Parnes<sup>2</sup> shews a group of nymphs all clad in exactly the same way as the nymph on

<sup>1</sup> *A.J.A.*, 1903, pls. vi. and vii.

<sup>2</sup> *Εφ. Αρχ.*, 1905, pl. iii. and p. 143.

this relief, and the leading figure is in exactly the same posture. Another exact parallel to the nymph figure is seen on a fragment of a similar relief now in the Apotheke. The similarity in these three instances is too close to be accidental. The mode of wearing the himation is commonly seen in Tanagra figures<sup>1</sup>, and also in other similar reliefs<sup>2</sup>.

German Institute photograph, No. 606; Iebas and Waddington, iv. pl. LIX.; Hauser, *Neu-attischen Reliefs*, p. 139; 'Εφ. 'Αρχ., 1905, p. 142, fig. 6; Friederichs-Wolters, 1138; Soteriades, *Acropolis*, 1912, p. 61; Arndt-Amelung, 1274; Michaelis, *Annali*, 1863, p. 311; Ross, *Arch. Aufsätze*, I. p. 97; Sybel, *Katalog*, p. 429, 6961; Gerhard, *Annali*, 1837, p. 117; Panofka, *Arch. Zeit.*, III. p. 15; Bieber, *Ath. Mitth.*, 1912, p. 178; *Κατάλογος*, p. 64.

**1346. MALE STATUE ABOUT HALF LIFE SIZE.**

H. 45 m., Br. 32 m., D. 415 m.

A male figure seated on a rock leaning slightly forwards. A chlamys of heavy material falls over his left shoulder and side and over and under his forearm. It is pinned on his left shoulder with a large round pin. Folds of it fall over his back and underneath over the rock so that he sits upon them. It is not so much worn as thrown over him. His left arm is extended along his left thigh and he holds closed in his hand some object of which traces—mainly of bronze—remain.

Missing—The head and neck; right arm and shoulder; right leg from the top of the thigh and left leg from the knee; the front of the rock.

The statue is of most excellent workmanship and appears to be of the latter part of the 5th century: the pose is easy and the muscles of the body are admirably rendered. The marble is covered with the golden-brown patina commonly seen on Pentelic marble.

There are two copies of this statue, one in the garden of the Palazzo Corsini al Prato at Florence<sup>3</sup>, the other in the Hermitage at Petrograd<sup>4</sup>. They shew the statue to be a Hermes and correspond fairly closely to the Acropolis torso.

<sup>1</sup> See C. 264 in the British Museum.

<sup>2</sup> See *Annali*, 1863, pl. L.

<sup>3</sup> Dütschke, *Antike Bildwerke in Oberitalien*, 229, Arndt-Amelung, 318.

<sup>4</sup> Reinach, *Repertoire*, III. p. 52, 1.

The head of the Florence statue however is wrongly restored and the statue itself is of poor execution.

From these two statues it appears that the Acropolis Hermes held a kerykeion in his left hand, which, from the traces remaining, was of bronze. His right hand probably rested on or held a tortoise on the rock at his side.

Bieber considers that the statue is from a spring or fountain. In the Florence and Petrograd figures a hole is cut



No. 1346.

for a jet of water to come through the mouth of the tortoise. In the Acropolis figure there is a hole in the rock underneath shewing that a stream of water flowed between over or on to the feet of the figure. The size and nature of the statue do not disagree with such an interpretation.

It is not known where this statue was found, but its original position could hardly have been on the Acropolis; it might

well have been placed over one of the sources round the Acropolis mentioned by Plato<sup>1</sup>.

Bieber, *Ath. Mitth.*, 1912, pp. 174—177 and pl. xiii.; *Κατάλογος*, p. 64; German Institute photograph, No. 213.

**1347. COLOSSAL OWL.**

Pentelic marble.

H. .91 m., Br. .4 m., D. .55 m.



No. 1347.

<sup>1</sup> *Critias*, 112, τὰ νῦν νάματα σμικρὰ.



The bird is represented as standing perched with its wings closed at its side and looking straight in front.

It is in two fragments which do not fit closely: (1) from the head to the middle, (2) from the middle to the tail.

The left surface is more weathered than the right.

Missing—The right leg from the junction with the body and the left leg from a little below the junction with the body; the end of the tail and the beak.

It is very conventional work, but was probably painted in colours.

It was found about 1838 on the Acropolis in excavations near the precincts of Brauronian Artemis in association with two monolithic votive columns. It was probably the actual votive offering belonging to one of the columns and, judging from the inscription on the column, must belong to the early 5th century.

For the column see p. 280 (pillar B) and Introduction, p. 37.

Ross thought it more likely that the owl was fixed on to the columns dedicated by Timotheos of Anaphlystos.

Ross, *Annali*, 1841, p. 25 and pl. B and *Arch. Aufsätze*, i. p. 205 and pl. xiv.; Sybel, *Katalog*, 5363; Friederichs-Wolters, p. 62, No. 111; Friederichs, p. 22, No. 13; Lebas and Waddington, iv. pl. LXII. 3; Lepsius, p. 75, No. 90; *Κατάλογος*, p. 64.

### 1348. RELIEF.

Pentelic marble.

H. .73 m., Br. .32 m., D. .11 m.

The relief was found in the Temenos of Athena Ergane in 1866.

Relief representing two women facing the left. The first is leaning slightly backwards and has her weight on her right foot and her left leg bent. She holds her right arm out at right angles and her left arm is raised, the left hand being closed as though holding a spear<sup>1</sup>. She wears a chiton with an overfall girt at the waist, and pinned on each shoulder. She wears sandals.

On her left, just behind her, is a slightly younger and more

<sup>1</sup> In view of the fact that this figure in no way resembles Athena this attitude is curious.

slender female figure in a very thin sleeved chiton with a himation falling over her left shoulder, round her waist and over her left arm. Her left hand is at her side and held some



No. 1348.

object for the attachment of which a hole remains. Her weight is on her right foot but her left leg is not so bent as is that of the other figure. She is looking downwards.

In the field at the extreme left top corner are traces of an inscription, the letters of which are 1·5 cm. in height. The letters HP can be made out.

Missing—The left side of the slab; but there are traces of an object which touches the right knee of the elder figure and there seem to be traces of another object on the field under the right arm of the same figure. The left knee of the elder figure is also missing.

Damaged—The surface of the faces and the margins.

The drapery is well executed but is rather monotonous and has too many folds. The composition, however, is good and the figures are graceful.

The relief can be assigned to the first half of the 4th century. The remains of the inscription shew that it cannot be earlier than 403 B.C.

Pervanoglu wrongly considered it to be a part of a frieze from the Ergane sanctuary. It seems to be an ordinary votive relief. Sauer, however, identifies it with Demeter and Persephone reads the inscription [ΔΗΜΗΤ]ΗΡ: he compares it with a similar relief from Rhamnus. Perhaps the figure of Triptolemus was on the left of the slab.

Pervanoglu, *Bulletino*, 1866, p. 131; Schöne, *Gr. Rel.*, 57; Sybel, *Katalog*, p. 365, No. 5691; Reinach, II. p. 341; Sauer, *Ἐφ. Ἀρχ.*, 1893, pl. VIII. and pp. 35—40; *Κατάλογος*, p. 64; Milchhöfer, p. 60; Soteriades, *Acropolis*, 1912, p. 61.

### 1349. STELE with design in relief.

Pentelic marble.

H. ·51 m., Br. ·335 m.

The stele was found in February 1888 during the excavations on the Acropolis.

Complete relief surmounted by a low gable. It shews a horse in very low relief standing facing the left on a ground base. Below the base is a sprig of laurel conventionally worked. (Foucart wrongly calls it olive.)

The right side of the relief is fractured. Above the horse is written:

ΑΛΚΕΤΟ ΤΟΤ ΛΕΠΤΙΝΟ ΣΤΡΑΚΟΣΙ[Ο]  
ΑΚΑΜΑΝΤΙΣ ΕΠΡΥΤΑΝΕΤΕ  
ΘΟΥΔΑΙΤΗΣ ΔΙΟΜΕΙΕΤΣ ΕΓΡΑΜΜΑΤ[ΕΤΕ.]

Below the gable and above this inscription is written :

ΕΠΙ ΑΣΤΕΙΟ ΑΡΧΟΝΤΟΣ.

It belongs to the year 373-2 B.C.

From an inscription of the year 394-3 B.C.<sup>1</sup> it appears that a certain Leptines, stated to be the brother of Dionysius of Syracuse, was, together with two other kinsmen of Dionysius and Dionysius himself, honoured by the Athenian people.

Diodorus<sup>2</sup> relates that at the beginning of the 4th century Alketas, king of the Molossians, was driven out of his kingdom by the Illyrians. It is suggested by Foucart, therefore, that this Leptines, who is almost certainly the Leptines of this inscription, named his son Alketas after the Molossian king, the friend of his family.

But it seems strange that in 373 a Syracusan should be honoured by the people of Athens, for at this date Dionysius was allied to Sparta, which was at war with Athens, while the capture by Iphicrates of ten ships sent by Dionysius, ostensibly with offerings to Delphi, had brought about a definite breach with Syracuse.

Diodorus further relates<sup>3</sup> that Dionysius sent a strongly-worded protest to Athens.

The honours paid to Alketas seem therefore rather difficult to explain.

Foucart, however, suggests that Alketas was the bearer of the letter from Dionysius and that honours were accorded him partly to make amends to Dionysius and partly to bring about a rapprochement with Sparta and Sicily, which, in view of the growing power of Thebes, was looked on in Athens with favour.

Foucart, *B.C.H.*, 1888, p. 177 (Foucart does not seem to have seen the right-hand part of the inscription); Dittenberger, I. 87; *C.I.A.*, IV. 2, p. 15, No. 50*b*; *Κατάλογος*, p. 65.

**1351. MALE BUST.**

Pentelic marble.

H. .29 m., Br. .23 m.

The bust appears to be a portrait. The face has a beard and moustache and the pupils of the eyes are incised. The hair is long and the type of face seems like that of the African

<sup>1</sup> Dittenberger, I. 66.

<sup>2</sup> xv. 13.

<sup>3</sup> xvi. 57.



Roman of the late Empire. It belongs to the time of Marcus Aurelius.

It is carelessly worked.

The neck is missing.

**1352. FEMALE HEAD.**

Pentelic marble.

H. .58 m., Br. .4 m.

Colossal female head of rather good style with plaits of hair brought round the forehead in front.

The back part from in front of the right ear to behind the left is missing. The point of the chin, the nose and the upper lip are damaged. The date is uncertain but it may belong to the 2nd century B.C.

**1353. BEARDED MALE HEAD.**

Pentelic marble.

H. .35 m., Br. .24 m.

The head wears a wreath. The face has a beard and moustache. The eyes seem almost to protrude and the pupils are incised. The rendering of the beard and hair is eminently unsuccessful. The work is very careless and mechanical.

Kastriotis calls it Roman. It belongs probably to the 2nd century A.D.

Κατάλογος, p. 65.

**1354. MALE HEAD.**

Pentelic marble.

H. .31 m., Br. .22 m., D. .28 m.

It is of the Dionysus type of Nos. 1322, 1324, and is on a background of which a part remains. As it is in very bad preservation it is impossible to tell whether it is archaistic or archaic.

Κατάλογος, p. 65.

**1358 and 2789. FEMALE FIGURE WITH BOY.**

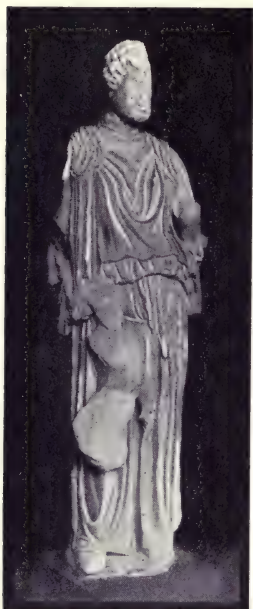
Coarse-grained marble.

H. 1.63 m. (to the base of the neck), Br. .58 m., D. .44 m.

Found in 1836 near the west bastion of the Propylaea near the Nike Temple.

The female figure is standing upright with the weight of the body on both legs equally. The right arm is slightly bent and

at the side, the left arm is bent at an acute angle. The head leans slightly to the left. The figure wears a long loose sleeveless chiton with a long overfall and a mantle thrown loosely over both shoulders like a shawl.



No. 1358.

The head has been added subsequently to the discovery of the group and was not found with it. The hair is done in four waves at the side of the head. The cheeks are full and rounded and the face rather square. The ears are small and well-shaped and just covered by the hair. The mouth is straight and slightly open.

The figure of the boy (No. 2789) is quite nude. He is apparently leaning against the right knee of the larger figure, whose left hand seems to have touched his brow. The lower part of his body is a separate fragment. His right arm was stretched out and his left arm by his side. His body is bent and

the upper part is slightly turned to the right.

Missing—Of the female figure: the whole of the back of the right shoulder; the left half of the face from the middle of the nose to the left ear; all the back of the head; the whole of the right arm except for the inner edge of the upper part; the left hand and wrist to the middle of the forearm.

Of the boy: the whole of the face and the front of the neck; the right arm and side down to the middle of the thigh; both legs to the middle of the thigh; the left hand and wrist.

The drapery is done in a rather severe and heavy style. The drill does not appear to have been used.

Michaelis considers the group to be the Prokne and Itys, mentioned by Pausanias<sup>1</sup>, after the statues of Timotheos and Konon, as being dedicated by Alkamenes.

<sup>1</sup> 1. 24, 3.

Beulé, however, calls it Pandrosos and Erichthonios and Friederichs suggests Ge Kourotrophos. Winter sees a replica of this group in a statue found on the Acropolis of Pergamum and considers both to be original works of the sculptor Alkamenes, though, as Michaelis points out, Alkamenes was only the dedicator and not the artist.

The group is compared with the so-called Leucothea of the Munich Glyptothek, and with the Eirene of Kephisodotus or the Hestia Giustiniani.

There are however characteristics which recall the metopes of the Parthenon and the hair is quite in the Parthenon style: in fact the head bears a certain resemblance to the Laborde head both in proportions and in expression.

The statue, therefore, can well be attributed to the middle or second half of the 5th century, during or immediately after the Parthenon period and before the date of the Erechtheum sculptures. It is clearly Post-Pheidian in style and seems to be essentially Attic work with no trace of Peloponnesian influence. The subject and treatment testify to an artist of considerable originality and merit.

Ross, *Arch. Aufs.*, i. p. 108; Sybel, *Katalog*, No. 5234; Michaelis, *Ath. Mitth.*, i. p. 304, fig. 7; Lebas and Waddington, iv. pl. xxiv.; Friederichs, *Arch. Zeit.*, xvii. pp. 6, 11 and pl. cxxiii. 3; Beulé, *Acrop.*, i. p. 303; Winter, *Berl. Philol. Wochenschrift*, 1894, p. 507 and *Jahrb.*, ix. pp. 43—48; Milchhöfer, p. 52; Kekulé, *Über eine weibliche Gewandstatue*, p. 25; Κατάλογος, p. 65; Lepsius, p. 74, No. 66; Frazer, *Pausanias*, ii. p. 300; Pallat, *Jahrb.*, ix. p. 21; *A.D.*, 1895, Band ii. 2, pl. xxii. (part of boy omitted); Müller and Schöll, *Mitth. aus Griech.*, p. 63, No. 46, pl. iv. 7; Jahn, *Berichte der K. sächs. Gesell. der Wissensch.*, 1851, p. 129, pl. i. A; Reisch, *Eranos Vindobonensis*, p. 20, 3; Sauer, *Aus der Anomia*, p. 109, fig. 3; Praschniker, *Jahreshefte*, xvi. p. 121—140.

NOTE. The marble is very coarse and white and may be Parian, as Beulé thought and Praschniker definitely asserts, but the Erechtheum fragments which are undoubtedly of Pentelic marble are nearly as coarse grained.

**1362. COLOSSAL FIGURE OF ATHENA.**

Pentelic marble.

H. 1·57 m., Br. ·56 m., D. ·44 m.



No. 1362.



Found at the west end of the Acropolis near the Propylaea in 1860.

The figure stands upright with the weight of the body on the right foot and the left leg slightly bent. The left arm is at the side and probably held the top of a shield. The right arm was bent at the elbow and perhaps held a Nike.

The costume consists of a sleeveless chiton, with a long overfall, pinned upon each shoulder and girt in at the waist over the overfall with a cord which is tied in a knot in front of the waist.

A scaled aegis is worn over the shoulders reaching, in front, just over the breasts and behind to the middle of the back some 5 cm. lower. There are four snakes visible on the aegis, two at the back and one on each shoulder, and there are traces of others along the lower margin. The gorgoneion is too defaced to tell of what type it is.

The hair is tied in at the nape of the neck but falls loose in six strands below this to the middle of the aegis. Two locks fall free over each shoulder.

There are three crosses roughly scratched on the back of the aegis, probably of Christian date.

Missing—The head and neck and both the arms to the shoulders; the left leg to just above the knee; the whole of the lower part of the other leg from the middle of the shins downwards.

The pose of the statue is that of the Parthenos of which Schreiber thinks it is a very close copy. In treatment it resembles the Torso Medici, and the aegis and drapery are similar to those of the Lenormant statuette. It is of a date not very long after Pheidias but the execution is ordinary.

Michaelis, *Bull. dell' Inst.*, 1860, p. 115 and *Parthenon*, pl. xv. 2, 2a and p. 278; Lepsius, p. 74, No. 63; Sybel, *Katalog*, p. 352, No. 5233; Lange, *Arch. Zeit.*, 1881, p. 202; Milchhöfer, p. 52; Friederichs-Wolters, p. 207, No. 472; Schreiber, *Athena Parthenos des Pheidias*, 1883, p. 573 and pl. iv. J; German Institute photograph, No. 570; Cast in the Ashmolean Museum, No. 218.

**2439 and 3001. RELIEF.**

Pentelic marble.

The relief is composed of three fragments. The first (No. 2439)



No. 2439.



No. 3001.

shews the sima of a roofed building. Beneath it is a male head facing the right, and to the right of this head in the field is a small flying Victory, facing the front. Her wings are spread and she is clad in a sleeveless chiton, girt at the waist. Her right arm is extended and holds a wreath, which is held also by the left hand. The left arm is bent inwards. The head appears to have been covered with some kind of wreath or helmet. The lower part of her body and her face are damaged.

On the right of this fragment a second small fragment has been attached giving the head of Athena wearing a crested Athenian helmet and facing the left.

These two fragments together measure :

H. .29 m., Br. .50 m., D. .08 m. Depth of relief .04 m.

A third fragment (No. 3001) joins on below the second. It shews the body of Athena. She is standing with the weight of her body on her right foot and her left leg bent. Her right arm is apparently outstretched and her left arm hangs at her side. Her left hand holds the top of a shield, which is at her side. She is clad in a sleeveless chiton with a long overfall girt at the waist, and an aegis with a scalloped border and a gorgoneion in the centre hangs over her breast from both shoulders.

The fragment measures : H. .46 m., Br. .26 m., D. .12 m. Depth of relief .09 m.

Adler, who only saw fragment 1, thought that the little Nike was held in the hand of a seated deity on the right, who, he argued, was Zeus.

Adler, *Arch. Zeit.*, xxxi. p. 69 (fragment 1); Sybel, *Katalog*, 5214 (fragment 3), 5228 (fragment 2), 5940 (fragment 1); Schöne, *Gr. Rel.*, No. 55 (fragment 3); Roscher, *Lexicon*, I. p. 699 (fragment 3); German Institute photograph, No. 287, gives all three fragments combined.

#### **2441. FRAGMENT OF A RELIEF.**

Pentelic marble.

H. .28 m., Br. .29 m., D. .08 m.

The head and shoulders of Athena looking to the right. Her head is slightly bent. She wears a crested Athenian helmet and is clad in a sleeveless chiton and an aegis;

there is one hole for a bronze attachment on her shoulder and another in the centre of the side of the helmet. Her right arm is stretched slightly forward.

The crest of the helmet projects over the margin.



No. 2441.

**2515 and 3003. RELIEF IN TWO PARTS.**

Pentelic marble.

1st part: H. .53 m., Br. .32 m., D. .11 m.

2nd part: H. .53 m., Br. .37 m., D. .11 m.

Depth of relief, .065 m.

The first fragment (No. 2515) is the left half of the relief and shews an architectural framework with a flat ridged roof. It is intended to be an organic part of the relief, but it serves also as an architectural setting to the relief. In the front are two figures. The first stands in the left corner and is a girl clad in a chiton and himation. She faces the right and carries on her head a large cylindrical box. Her right arm hangs at her side. Her left arm is bent upwards to hold the lower edge of the box on her head.

On a projection at the right is a male head facing the front. The features and hair are full and rather heavy and reminiscent of the Satyr of Praxiteles.

This fragment consists of two pieces joined horizontally at the middle.



The second fragment (No. 3003) represents the greater part of the right side of the relief.

The right side of the roofed building is seen. At the extreme right a figure of Athena stands facing the left. The weight of her body is on the right foot, the left being slightly bent. The right arm is bent over an altar which stands in front of her. Her left arm hangs at her side and holds a spear, sloping from right to left and projecting up to the top of the roof of the building. She is clad in a long chiton with sleeves and with an overfall girt at the waist with a cord. A small



No. 2515.

aegis hangs over her breast with a scalloped edge and a gorgoneion in the centre. She wears a crested Athenian helmet, but the whole of her face is missing.

Immediately to the left of the altar is the left leg, nude, of the male figure of which the head is seen on No. 2515. Part of his right foot and traces of drapery on the left knee are also visible.

The style of the relief is very good. The folds round the hips and feet of the Athena and her left hand, are peculiarly graceful. There is no trace of monotony or conventionalism. It belongs, probably, to the early years of the 4th century B.C.

### 2995. RELIEF.

Pentelic marble.

H. .45 m., Br. .27 m., D. .06 m. Depth of relief .01 m.

Found near the Propylaea.

The relief shews in low relief a male figure, inside a gabled building, standing facing the front. He wears a himation which passes over his left shoulder and round loosely under his right arm and across his body. His right arm hangs at his side and appears to be holding some object, probably a staff, of which all that can be seen is a straight ridge on the



No. 2995.

relief. His left arm is bent and the hand is placed akimbo on the hips. He is bearded.

To his left and behind him is a colossal tripod.

Missing—The left half and the lower part as far as the man's knees.

If his right hand is holding a staff the figure might well be Asklepios. The figure recalls the "Hesiod" or "poet" standing by a tripod on the "Apotheosis of Homer" relief in the

British Museum. Perhaps the relief is derived from a votive tablet in memory of a choragic victory. The tripod is of the type usually associated with Delphi. The cover to the λέβης and the flat disc-like ὄλμος upon the cover are unusual.

Schöne, *Gr. Rel.*, No. 82; Friederichs, *Bausteine*, p. 222, note (No. 303).

**2996. LOW RELIEF.**

Pentelic marble.

H. .42 m., Br. .4 m., D. .07 m.

The relief is in three fragments, viz.:

- (1) The first figure, and head and shoulders of the second.
- (2) The rest of the body of the second and the forearm of the third.
- (3) The rest of the third figure.



No. 2996.

Three figures are seen. That in the left corner faces the right and is a female figure wearing a sleeveless chiton and a himation. The left arm holds up the folds of the himation: the right is stretched out so that the hand touches the next figure to the right, which is that of an old bearded man, relatively much smaller in size than the first figure and only reaching up to the shoulder of the latter. He faces the right and is clad only in a himation, which passes loosely over his

left shoulder and under his right low down at the hip. His left arm supports the folds of the himation on the left: his right is stretched out, slightly bent, to touch the right hand of the next figure. This figure represents Athena, on the same scale as the first figure. She is standing with her weight on her right foot and her left leg slightly bent. Her right arm is bent slightly outwards at her side to touch the right hand of the male figure. Her left arm is bent at right angles from the shoulder and apparently holds a spear—but this is not visible on the tablet; it may have been painted. She wears a sleeveless chiton with an overfall, girt at the waist and pinned on both shoulders. There was probably an aegis, but the figure is too damaged to make certain. A long mantle is fastened on both shoulders. Her head is turned to the right towards the other figures, though her body faces the front. She wears a crested Athenian helmet, but the upper part is broken off.

Missing—The left edge and the base up to the middle of the shins of the figures. The top right-hand corner is badly fractured.

The figure in the middle is undoubtedly a mortal. That on the left is certainly a deity, perhaps Demeter.

### **3002. RELIEF.**

Pentelic marble.

H. .44 m., Br. .33 m., D. .11 m., D. of relief .045 m.

Three figures face the left, with a building on the right. The first is perhaps male and wears a full himation, but not much of this figure remains.

The second figure is female and is clad in a chiton and himation. The latter passes over the left and under the right shoulder and the loose end hangs over the left forearm. She stands with her left leg slightly bent. A veil covers her head.

The third figure is male and wears a full himation, which hangs in very long folds over the left shoulder and passes under the right shoulder at the hips, the loose folds falling over the left forearm.

It is reminiscent of the slabs of the Parthenon frieze of magistrates and arrephorai, and also of relief No. 1348.



Missing—The left side of the tablet including the greater part of the first figure; the lower part of the tablet with the feet of all the figures.



No. 3002.

**3013. RECTANGULAR RELIEF.**

Pentelic marble.

H. .5 m., Br. .53 m., D. .12 m., D. of relief .033 m.

It is composed of two fragments, joining vertically through the fifth figure.

There are six figures in low relief.

The first is that of a small girl facing the left and wearing a chiton and himation, with her left arm slightly bent and her right arm extended.

The next is nearly twice the height of the first and is a male figure with his right arm bent upwards at the elbow and his left bent at right angles. He wears only a himation, which is worn over his left shoulder and low under his right, and

thrown over his left arm at the wrist. The weight of the body falls on the right leg, the left leg being bent. The head and right shoulder are missing.

The next figure is female and faces the left. Her right and left arms are raised and she looks in the direction of the first figure. The weight of her body, as in the preceding figure, is on the right foot, the left being bent. She is clad in a chiton with sleeves, but without an overfall, girt at the waist, and a himation which passes over the left shoulder and low over the right hip. The fold which passes under the right arm is thrown over the left forearm at the wrist, as in the preceding figure. The himation is drawn, like a veil, over her head and neck.



No. 3013.

The next figure is female, but not so large as the preceding, only reaching up to her shoulder. She faces the left and both her arms are inside her himation, the left being bent at right angles, the right bent to the shoulder. She wears besides the himation a chiton. Her hair is done in a knob which projects upwards at the back, not quite of the type usually seen in 4th century work.

The next figure only reaches to the shoulder of the preceding figure, and is male. The weight of his body, as in the second

and third figures, is on the right foot, the left being bent. His head is turned round to the left and his body faces almost to the front. His right arm hangs loosely in front of the preceding figure, his left is bent at right angles.

He is clad only in a himation which, as in the second figure, falls over his left shoulder and loosely under his right, the loose end being held in his left hand.

The last figure is of the same height as the preceding and is also male. He faces the left like the other figures. The weight of his body is on his right foot and his left is bent behind it touching the ground only with the toe. He is clad, like the preceding figure, only in a himation which passes over his left shoulder and loosely under his right and so over the forearm.

The last figure extends over the margin. In the missing part on the left there was probably a figure of Athena.

The relief belongs to the middle of the 4th century.

**3014.** RECTANGULAR BLOCK WITH RELIEFS ON TWO SIDES: probably a basis.

Pentelic marble.

H. .43 m., Br. .42 m., D. .19 m.



No. 3014.

The back is missing, and there are marks of attachment on the top.

The front panel represents a male figure seated on a rock facing the left. He is clad only in a himation, which falls down round his waist in loose folds. His right arm is bent at the elbow, which rests on his right knee. In his right hand is what appears to be a patera. The left arm rests easily on his left leg. In front of him is a shield leaning with its top edge against the margin of the panel and its base behind the man's right leg. The man is bearded and leans forward: his figure is not well executed and the upper part of the body is not in proportion to the lower part.

On the left side can be made out a seated female figure wearing a chiton and himation; her left leg is bent back behind her right and her right arm is held out slightly bent with a bird perched on her hand. She can almost certainly be identified as Athena (cf. No. 1330).

On the top is a T-shaped clamp .15 m. long.

### 3030. RELIEF.

Pentelic marble.

H. .67 m., Br. .42 m., D. .07 m., D. of relief .023 m.

Found near the Erechtheium.

A male figure is facing the right. He wears a tightly fitting himation which passes over both shoulders and hangs down his back. His right arm is bent and the right hand emerges over the edge of the garment. His left leg is bent and he appears to be standing, not walking, .025 m. above the margin of the relief. He has a beard and moustache and his features are rather un-Hellenic, the forehead being rather receding and at an angle to the nose.

Immediately in front of him stands a small naked boy gazing upwards to the right. His right arm is hanging slightly bent at his side and his right hand is raised. In front of both figures is the forearm of a relatively colossal figure. It is held out with the hand hanging. On the back of the hand is perched an owl with its wings half spread. No more of the figure to which this arm belongs is visible as the remainder of the tablet to the right is missing: but in the extreme top right-hand corner there is the front of the crest of an Athenian helmet.

The whole group is surmounted by a pediment, which



originally had an acroterion. Both the man and the boy stand on a basis raised above the ground level of the relief.

The figure of the boy is quite out of proportion and clumsy.

The missing figure was clearly Athena and she was of a relatively colossal size. She was standing, probably on the ground level of the relief.



No. 3030.

The relief formerly shewed traces of colouring: the background was yellowish-green, the man's clothing light red and his hair brown. The pediment above had red paint on it.

Schöne identifies the goddess as 'Αθήνα Ἀρχηγέτις.

The relief belongs to the middle of the 4th century.

Schöne, *Gr. Rel.*, No. 87; Kekulé, *Bull. dell' Inst.*, 1868, p. 50; Reinach, II. p. 366; Schrader, *Jahrb.*, 1913.

**3356. RECTANGULAR TABLET WITH FIGURE IN RELIEF.**  
Pentelic marble.

H. .46 m., Br. .35 m., D. of relief .018 m.

It is composed of two fragments which are mounted in a frame.

Missing—Two triangular pieces of the field, one on each side, and all the border, except at the left half of the base.

The tablet is badly weathered but shews a youthful male figure, stepping lightly to the right on his toes. He is looking behind him and his left arm is raised and holds a long thyrsus which reaches to the ground between his feet. His right arm is stretched out, but the forearm and hand are missing. He



No. 3356.

wears only a chlamys, which has fallen off his shoulders and passes across the small of his back, under his right arm and over his right forearm and so over his left arm from the outer side, falling down over it in a long sweep and dividing into two parts at the end.

Some object appears to have been represented in the top left-hand corner, but it is quite impossible to identify it.

The tablet is late work, perhaps of Greco-Roman times, and is in the archaistic style. The "swallow-tails" of the

chlamys are peculiar to the archaistic reliefs of this period, and the figure strongly resembles those of the Corinthian peristomion.

**3363.** BALUSTRADE OR BASIS DECORATED IN RELIEF OF A SMALL SQUARE BUILDING OR SHRINE.

Part of the left return of the balustrade remains.

Dimensions—Of the front part—in five fragments :

Fragments (1)—(4) together 1·205 m. long, ·435 m. high and ·155 m. deep.

Fragment (5). H. ·44 m., Br. ·56 m.

The relief shews nine dancing women moving to the right. The first six join hands and are dressed in full sleeveless chitons, with shawls thrown loosely over their shoulders.

In fig. 1, however, it is wound over the left and under the right arm and over the left again, while in figs. 2, 3, 4 it hangs loose.

Figs. 8 and 9 wear under-chitons and himations wrapped closely round the body covering both arms (cf. 1345). These two figures are stepping lightly rather than dancing. The folds of the himation are blown behind and over the left shoulder.

Missing—The heads of all the figures; the breast and right forearm and left arm of 3 and both the arms of 4.

The feet and almost the whole surface and both the arms of 5.

Most of 6 except the right leg and drapery. All of 7 except for traces of one foot.

The five fragments extend as follows :

(1) to the end of the first figure,

(2) figs. 2 and 3,

(3) figs. 4 and 5,

(4) fig. 6,

(5) figs. 7, 8 and 9 and the margin at the right.

There is a large gap between (1), (2), (3), (4) and (5).

*The side fragment.*

Br. ·365 m., H. ·33 m.

It gives two figures of the same type as the first seven of the front, but each appears to be wearing a himation, over the left and under the right shoulder in the case of the first

figure and over the right and under the left in the second. They also wear sleeved under-chitons.

It is uncertain whether figs. 2 and 4 of the front are wearing himations similar to those of the figures of the side fragment. All the figures very curiously step over on to the margin below them, as it were, below the lower edge of the background.

The relief projects 4 cm.

The folds of drapery in nearly every case blow back in sweeping curves very similar in style to the curves of the drapery on the Victory of Samothrace.

*Ath. Mitth.*, v. 1880, p. 211.

### **3719. MALE TORSO.**

Parian marble.

H. .46 m., Br. .25 m. Behind the left shoulder is a square cutting .10 m.  $\times$  .07 m. with a hole .008 m. in diameter.

On the lower surface is a pin with lead for fixing on the legs from below the hips, where are smooth surfaces for the join. Behind the right shoulder is a drilled cutting.

The torso is cut free all round and the back muscles are clearly shewn.

Missing—Both shoulders and arms and head and neck. The right leg from the top of the thigh, the left leg from the hip.

The statue appears to have been a standing figure and is clearly of an early date. The dry rendering of the abdominal muscles and the almost conventional cutting of the pubes, together with the fact that the statue was composed of several pieces suggest a comparison with the archaic male torsos described in vol. I.



VII. VARIOUS FRAGMENTS OF UNCERTAIN  
ATTRIBUTION

No number (*a*).

Rectangular fragment roughly worked on each side representing a right foot about .14 m. long, placed flat upon a plinth. It is almost certainly not a Parthenon fragment, but belongs perhaps to some votive statue or relief.

No number (*b*).

Decorative leg of a seat with four claws. Not a Parthenon fragment.

L. .32 m., Br. .14 m., H. .14 m.

No number (*c*).

Three twisted acanthus stems on a base which has a dowel hole underneath. It is not from the Parthenon akroteria.

Michaelis, pl. II, 11, n.

**849.** Colossal hoof. It is shewn in profile, as the left side is rough. The hair from the fetlock comes over the top of the hoof, a characteristic never seen in the Parthenon fragments.

H. .21 m.

**971 (*b*).** Part of the left side of a square slab, with a clamp to join it on to the next slab.

H. .16 m., L. .48 m.

**1038.** Uncertain fragment shewing part of a female figure draped in a chiton and facing the front.

H. .15 m., Br. .12 m., D. .045 m.

**1095.** Part of a body. The surface is in very bad preservation. There is a smooth worked surface at the back.

L. .35 m., Br. .23 m., D. .17 m.

**1096.** The right leg, in relief, of a figure striding to the right. There are traces of drapery. It is too thick to belong to the metopes.

H. .32 m., Th. .20 m.

*B.M. Parthenon* (metope fragments), No. 380.

**1142.** A knee covered with very thin drapery. It is of the scale of the pediments but is quite unlike any of the pedimental sculptures in treatment. It cannot belong to the metopes.

H. .19 m.

*B.M. Parthenon* (metope fragments), No. 372.

**1178.** Part of a grotesque mask and of a large wreath of foliage. It belongs to a series of decorative masks from the Theatre of Dionysus. Two similar fragments, Nos. 2301, 2297, are to be found in the Apotheke.

Br. .39 m., D. .30 m.

*B.M. Parthenon* (metope fragments), No. 381.

**4835.** Uncertain fragment.

H. .15 m.

## VIII. OBJECTS IN THE COURTYARD<sup>1</sup>

### **1366.** MARBLE SEAT.

Pentelic marble with very large crystals imbedded in it.

H. .75 m., Br. .65 m.

Found in 1836 between the pillars of the peristyle and the pronaos of the Parthenon.

The outer side of the seat is covered with a design in low relief. In the centre is a human figure in Persian dress and with wings of the archaic type; the garment is girt at the waist and falls in pleats below. The legs of the figure are formed by two acanthus scrolls which curl outwards; between them is a lotus bud. These acanthus scrolls are continued into further scrolls, one on each side of the seat. These latter scrolls terminate in palmettes, the ends of which curve into spiral tendrils and are held by each hand of the human figure.

On each side the arm of the seat terminates in a winged animal, the identity of which is uncertain; perhaps it is a winged antelope or buck. The wings of the animal curve upwards to

<sup>1</sup> Only one object in the courtyard is numbered. The remainder have therefore been given letters herein.

the top of the seat. The back part of its body is formed by a bold curl like a tail but which terminates in an acanthus scroll and touches on each side the leg-scrolls of the human figure. Two spiral horns come from the animal's head upwards in a curve and end in a small palmette with a rosette above it.

Missing—The left top of the back and sides and the whole of the right foot and the face of the winged animal on the left. The head of the human figure is damaged.

The chair is in nine fragments. On the margin, which is .015 m. in height at the top of the back on the outside surface there was formerly to be seen, in letters .015 m. in height, the inscription

ΠΑΙΟΑΡ·ΟΝΙΟ

which is read

[Ἐπὶ...]ρατο ἄρχ[χ]οντο[s].

It can be dated to about the first half of the 4th century. Furtwängler reads ἐπὶ Δημοστράτο ἄρχοντος<sup>1</sup> and so dates it to the year 393—392 B.C. He further holds it to be an original from the workshop of Kallimachos.

There is a seat in the Berlin Museum<sup>2</sup> exactly similar to this. It was found in Rome in 1878. It is of Pentelic marble, its dimensions are exactly the same as the Parthenon example and the design in relief is identical in every detail. It does not, however, appear to have an inscription. The head of the human figure in the design is not damaged and wears a modius which extends to the top margin.

Herodotus<sup>3</sup> in the story of Kleomenes and the priestess mentions a *θρόνος* in which the priestess sat and which stood before the doors of the temple on the Acropolis at Athens. This seat appears to have been put to a similar use.

NOTE. The seat seems to have been damaged subsequently to its discovery as only the letters ONI are now visible and the greater part of the top and right-hand margin shewn in Lebas' plate are missing.

<sup>1</sup> Other readings are Καλλιστράτου, which dates it at 369—8 B.C. and *Λυσιστρατοῦ* which dates it at 355—4 B.C.

<sup>2</sup> *Beschreibung* (1891), No. 1051.

<sup>3</sup> v. 72.

Ross, *Arch. Aufsätze*, i. p. 113; Lebas and Waddington, ii. 13; Lepsius, p. 76, No. 91; Friederichs-Wolters, No. 1332; Poppe, *Sammlung von Ornamente*, pl. viii. 3; Schöll, *Arch. Mitth. aus Griech.*, p. 119; Sybel, *Katalog*, 6153; Furtwängler, *Masterpieces*, p. 441; *Κατάλογος*, p. 66; for the inscription see *C.I.A.*, ii. 3, 1524.

### INSCRIBED VOTIVE PILLARS.

A. Island marble.

H. 1·135 m., Diam. ·24 m.

Found near the Erechtheum. In four fragments. The inscription is cut vertically, the letters being about 2 cm. in height.

ΚΑΛΙΣ ΔΕΚΑΤΕΝ ΑΝΕΘΕΚΕΝ ΑΘΕΝΑΙΑΙ

*Arx Athenarum*, p. 122, No. 249, h; *C.I.A.*, iv. 1, 373<sup>197</sup>, p. 99; Lolling, *Κατάλογος*, p. 89, 162; Lepsius, p. 76, 92.

B. Fluted pillar of Parian marble.

H. 1·66 m., Diam. ·24 m.

In two parts. At the top is a plinth measuring 3 cm. in height and set back 1 cm. There are eighteen flutings.

On one fluting in letters 1·5 cm. in height is the inscription, cut vertically :

ΠΥΘΙΣ ΕΠΟΙΗΣΕΝ

On the next fluting in letters which shew traces of red colouring and are 2 cm. in height, is :

ΕΠΙΤΕΛΕΤ ΑΝΕΘΕΚΕΝ ΑΠΑΡΤΕΝ

On the next fluting in letters of the same height is :

ΑΘΕΝΑΙΑΙ

The inscription of Πύθις is of a date about 510 B.C. That of Ἐπιτέλης is earlier, about the middle of the 6th century.

*C.I.A.*, iv. 1, 373<sup>241</sup>, p. 200 (suppl.); *Δελτίον*, 1888, p. 82, 1889, p. 16, 10; *Arx Athenarum*, p. 117, No. 143; Lepsius, p. 73, 52; Lolling, *Κατάλογος*, p. 58, No. 70.



C. Pentelic marble.

H. 1.1 m., Diam. .21 m.

In three parts. The inscription runs vertically and is as follows in letters 2 cm. in height:

ΠΟΣΙΔΕΙΟ ΑΝΕΘΕ

The last three letters are lost.

The following inscription is found on a fragment of a bronze vessel (*Arx Athenarum*, No. 250 a). The name Ποσίδειος is therefore that of the dedicator in each case. The name is rare and both inscriptions probably belong to the same person.

ιε[ρὰ] Ποσίδειος [ἀνέθηκεν τῇ Ἀθην]αίαι

*C.I.A.*, iv. 1, 373<sup>112</sup>, p. 91.

D. Hymettus marble<sup>1</sup>.

H. 1.4 m., Diam. .21 m.

The pillar has a very rough tooled surface, except for one smooth cut made vertically down one side. On this smooth planed surface appears the inscription:

+ΣΕΜΟΚΛΕΕΣ:ΑΜΕΘΕΚΕΜ:ΣΟΣΙΜΕΟ

The letters are 3 cm. in height. The inscription seems to belong to the last quarter of the 6th century.

Lolling, *Κατάλογος*, p. 109, No. 228; *Arx Athenarum*, p. 120, No. 210, 1; *C.I.A.*, iv. 1, 373<sup>212</sup>, p. 101.

E. Pentelic marble.

H. 1.82 m., Diam. .275 m.

The surface is roughly tooled but at the top of the pillar there is a smooth surface round the side: the following inscription is there cut horizontally in a spiral in letters .026 m. high.

ΕΜΠΕΔΙΑ ΔΕΚΑΤΕΝ ΑΝΕΘΕΚΕΝ

..Ι ΑΘ.Α

ΑΙ

Ἐμπεδία δεκάτεν ἀνέθηκεν [τῇ] Ἀθ[ε]να[ί]αι.

*C.I.A.*, iv. 1, p. 202, No. 373<sup>257</sup>; Lolling, *Κατάλογος*, p. 80, No. 136; *Δελτίον*, 1889, p. 16, 9.

<sup>1</sup> Lolling says Pentelic marble.

F. Hymettus marble.

H. about 1·10 m.

The inscription, which ran horizontally, is illegible. There remain only the letters ΟΣ. On the top is a plinth 4·5 cm. in height. The surface of the column is rather roughly worked.

G. Pentelic marble with numerous mica grains.

H. 1·15 m., Diam. ·30 m.

There is a bronze plate fixed on top measuring ·24 m. × ·085 m.

The inscription is in letters about ·02 m. high and runs :

ΦΑΡΘΕΝΕ ΕΝ ΑΚΡΟΠΟΛΕΙ ΤΕΛΕΣΙΝΟΣ  
ΑΛΑΛ Μ ΑΝΕΘΕΚΕΝ ΚΕΤΙΟΣ ΗΟΙ + ΑΙΡΟΣ Α  
ΔΙΔΟΙΕΣ Α··Ο ΑΝΑΘΕΝΑΙ

*Φαρθένε ἐν ἀκροπόλει Τελεσίνος  
ἄγαλμ' ἀνέθεκεν Κέτιος, οἱ χαίροσα  
διδοίης ἄ[λ]ο ἀναθῆναι.*

The front part of the inscription is a separate fragment.

The use of single instead of double consonants as in Κέτιος for Κήττιος and ἄλο for ἄλλο is not common in later times.

*C.I.A.*, iv. 1, 373<sup>228 and 231</sup>, p. 131; Lolling, *Κατάλογος*, p. 102, No. 207; *Arch Athenarum*, p. 123, No. 265; Hoffmann, *Sylloge. ep. Graec.*, No. 227.

H. Pentelic marble.

H. 1·67 m., Diam. ·23 m.

In four large fragments and three smaller. The two top fragments and the lower part shew red colouring in the part of the inscription on them.

The inscription is in letters ·028 m. high and runs :

ΑΛΛΑΔΟΣ ΕΜΙΘ·ΑΣ ΑΝΕΘΕΚΕ ΔΕ ΜΕΝΔΙΚΟ ΗΥΟΣ  
ΔΕ+ΣΙΘΕΟΣ ΚΤΕΑΝΟ·ΜΟΙΡΑΝ ΑΠΑΡ+ΣΑΜΕΝΟΣ

*[Π]αλλάδος ἐμὶ θ[ε]ας, ἀνέθεκε δε μ' Εὐδίκου υἱός  
Δεχσίθεος, κτεάνο[ν] μοῖραν ἀπαρχσάμενος*

The first part of the inscription is a separate fragment, the latter part was published first. The inscription belongs to about the year 520 B.C. Εὐδίκος may be the man who appears in *C.I.A.*, iv. 1, 373<sup>238</sup> as a *ταμίας*.

*C.I.A.*, I. 363 and IV. 1, 373<sup>218</sup>, p. 102; 'Εφ. 'Αρχ., 1840, p. 314, No. 373; Rangabé, *Ant. Hell.*, No. 14; Lebas and Waddington, No. 29; *Arx Athenarum*, p. 123, No. 266; Lolling, *Κατάλογος*, p. 82, No. 143; Lepsius, p. 76, No. 93; Hoffmann, *Sylloge. ep. Graec.*, No. 246.

### I. Poros.

1st fragment: H. .68 m., Br. .58 m., D. .35 m.

2nd fragment: H. .65 m., Br. .70 m., D. .45 m.

Two fragments of one side of a poros column, decorated with spiral flutings 11 cm. broad.

These fragments are published by Wiegand together with two others (1) from the upper part of the column shewing the lines round the top, (2) continuing upwards from (1) to the middle of a Doric echinus.

The column is hardly likely to have come from a building, because no other fragments similar to it have been found, and because spiral fluting is unknown on temple columns, it is therefore in all probability part of a large votive column, such as are common at a later date on the Acropolis, though no others of a type similar to this have been found in Athens. Perhaps an *ἀνάθημα* was placed on the top of the column.

It falls thus into the same category as another monument (Wiegand, p. 173, fig. 172, a, b), namely the top of a colossal Ionic column in poros, now lying on the Acropolis east of the Erechtheium. This is considered to be part of a large altar and not to be derived from any building.

Its resemblance to a column with spiral markings, shewn on a Mycenaean gem<sup>1</sup>, is striking; the same type of column is seen on the gate of the tomb of Atreus in the British Museum.

It was found in the deepest part of the *Perserschutt*.

Wiegand, *Poros Architektur*, p. 172 (fig. 171); Belger, *Archäolog. Anzeig.*, 1895, p. 15.

### INSCRIBED BASES.

#### A. Pentelic marble.

H. .97 m., Br. .37 m., D. .535 m.

There is a plinth on top measuring .43 m. × .25 m. and .055 m. in height.

<sup>1</sup> Τσούντας Μυκῆναι, pl. v. No. 6.

The base was originally rectangular but has been badly damaged. All the corners are missing and all that remains of the inscription running vertically in badly cut letters about 2 cm. in height, is :

ΠΟΙΕΣΕΝ

B. Of Hymettus marble.

H. .81 m., Br. .22 m., D. .46 m.

The right half of a square basis, with a socket on top measuring .36 m. × .15 m. × .4 m.

The following inscription in letters 2.2 cm. high is cut on the front horizontally :

↓ ΕΣΙΔΔΕΣ ΚΕΡΑΜΕΥΝ ΜΕ ΚΑΙ

ΑΥΔΟΚΙΔΕΣ ΑΥΘΕΚΕΥ

[M]νεσιάδες κεραμεύς με καὶ Ἀνδοκίδες ἀνέθεκεν. The Andokides here mentioned is the vase painter of that name, who flourished in the second half of the 5th century B.C.

*C.I.A.*, iv. 1, 373<sup>215</sup>, L. 184, p. 101 ; Lolling, *Κατάλογος*, p. 96, No. 184; *Arx Athenarum*, p. 119, No. 189; Hoffmann, *Sylloge. ep. Graec.*, No. 225; *Leipziger Studien*, xviii. p. 72 ; *Jahrb.*, ii. 1887, p. 145, iii. 1888, pp. 272, 284, iv. 1889, p. 207.

C. Pentelic marble. Found in the foundations of the temple of Roma.

H. .30 m., Br. .555 m., D. .79 m.

On top is a socket about .35 m. broad and .025 m. deep.

In letters 2.5 cm. high there is the following inscription, cut horizontally :

ΥΑΝΛΕΛΟΣ ΜΕ ΑΝΕ

ΕΚΕΝ ΤΕΙ ΑΘΕΝΑΙΑΙ

E]ὕανγγελος με ἀνέ[θ]ηκεν τῇ Ἀθηναίᾳ.

*Arx Athenarum*, p. 122, No. 249, g; *C.I.A.*, iv. 1, 373<sup>243</sup>, p. 200 ; *Δελτίον*, 1888, p. 225, 4; Lolling, *Κατάλογος*, p. 82, No. 141.

D. Poros. In two parts.

1st part, Br. 1.25 m., 2nd part, Br. 1.20 m.

The height of each part is .29 m. and the depth .70 m.

Found near the south wall of the Acropolis.



The two parts join at the middle. On the front is inscribed retrograde in letters about .06 m. high:

ΔΔΔΔ:ΥΟΥΔΙΜ.=:ΥΟΙΔΙΔΑΧ:ΙΔΙΔΥΔΘΔΥΔΔΔ

...ἀνέθ]εκεν: Ἀθελαιαι: Χαιρίον: τ[α]μιεύον: Κλεδ[ίκο...

At the right end are traces of burning. The form of the letters points to a date before the middle of the 6th century B.C.

*C.I.A.*, iv. 1, No. 373<sup>237</sup>, p. 199; Lolling, *Κατάλογος*, p. 31, No. 8; *Δελτίον*, 1889, p. 10, 2.

E. Pentelic marble.

L. .74 m., H. .25 m.

Found near the opisthodomos of the Parthenon.

A fragment of a rectangular base: the surface is rough-worked, except for a part which is smoothed for the inscription, which is cut horizontally in letters .015 m. in height:

ΝΕΘΕΚΕ ΠΟΛΥΜΝΕΣ

ΕΥΞΑΜΕΝΟΣ ΔΕΚΑΤΕΝ ΠΑΛΛΑΔΙ ΤΡΙΤ

ΚΥΔΟΝΙΕΤΑΣ ΚΡΕΣΙΛΑΣ ΕΡΛΑΣΣΑΤΟ

It is restored from the Palatine Anthology as follows:

[Τόνδε Πυρῆς ἀ]νέθεκε Πολυμνέσ[το φίλος υἱος]

Ἐυξάμενος δεκάτεν Παλλάδι Τριτ[ογενεῖ]

Κυδονιέτας Κρεσίλας ἐργάσσατο.

A fragment, .105 m. × .045 m., upon which was written the last part of the first two lines is now missing. It appears to have been in position when the inscription was read by Jahn and Michaelis.

The Kresilas mentioned is the sculptor (see *Introd.*, p. 37).

*C.I.A.*, i. 403; *Anth. Pal.*, xiii. 13; *Ἐφ. Ἀρχ.*, 1872, p. 409, No. 425; Kaibel, *Ep. Graeca*, No. 751; *Arx Athenarum*, p. 115, No. 109; Lowy, *Inschriften Gr. Bildhauer*, No. 47; Hoffmann, *Sylloge. ep. Graec.*, No. 269; Lolling, *Κατάλογος*, p. 51, No. 56; Stuart Jones, *Ancient writers on Gr. Sculpt.*, p. 115.

F. Blue limestone or Hymettus marble.

D. .57 m., H. .25 m., Br. .74 m.

Found at the east end of the Propylaea.

It clearly belongs to some Roman votive statue of Imperial times near the 5th century shrine at the entrance of the

Propylaea. Cavedoni thought it referred to Livia, the wife of Augustus.

The marks for the attachment of the feet of a standing statue are seen above. On the side is the inscription:

ΣΕΒΑΣΤΗ ΥΓΕΙΑ

The words are probably in the Dative, not, as Lolling takes them, in the Nominative.

Ross, *Arch. Aufs.*, I. p. 190; Cavedoni, *Bull. dell' Inst.*, 1849, p. 112, Rangabé, *Ant. Hell.*, I. p. 45; Beulé, *Acrop.*, I. p. 285; *C.I.A.*, III. 460, p. 99; *Arx Athenarum*, p. 129, No. 368.

G. Complete inscribed slab. Pentelic marble.

H. 1.35 m., Br. .43 m., D. .13 m.

Found in 1876 on the Acropolis.

The slab is in very good condition and the lettering is clear. A second slab was originally attached to the left side of this one, and both were surmounted by a pediment.

This inscription is dated to about 445 B.C. immediately after the reduction of Euboea, and sets forth the modifications of the agreement arrived at between Athens and Chalkis in regard to the control of Chalkis.

*C.I.A.*, IV. I. 1, p. 10, No. 27 a; Dittenberger, *Sylloge.*, No. 17; Koumanoudes, *Ἀθηναίων*, v. p. 76; Foucart, *Rev. Arch.*, 1877, I. p. 242.

## IX. ARCHITECTURAL FRAGMENTS

No number (a).

A fragment possibly from the end of fragment 3446, but it does not fit.

H. .23 m., Br. .14 m.

No number (b).

The central bud of a small akroterion.

H. .18 m., Br. .2 m.

Praschniker, *Jahreshefte*, XIII. p. 39, fig. 26 (a).

No number (c).

Fragment of a cornice of Pentelic marble with "egg and dart" design. It is cut away on top.

H. .28 m., Br. .38 m.

No number (*d*).

The corner of an Ionic return capital, with "egg and dart" and "reel" design at the top; of Pentelic marble.

H. .21 m., Br. .185 m.

**69.** Fragment from a sima of the later Peisistratid peripteral building. In the middle is a lion's head, with its jaws open and cut into a spout for the roof water. The mane and eyes of the lion are coloured indigo and the pupils of the eyes black: its jaws and nostrils are red. On the left of the head is visible a palmette painted in white and green, in exactly the same style and colours as No. 72.



No. 69.

The head is vigorous and naturalistic and resembles the poros lions—particularly in the rendering of the mane—rather than the stylised Ionian lions of the type of No. 3832. (See vol. I.)

H. .32 m., Br. .5 m., D. at top .7 m., D. at bottom .18 m., Projection of lion's head .185 m., Width of spout .08 m., Distance from back to front of lower jaw .27 m.

Wiegand, pl. x. 1*a* and 1*b*; Schrader, *Archaische Marmor-Skulpturen*, figs. 65, 66. (The colours of the palmettes are wrongly given in Wiegand as red and blue instead of indigo and white.)

**69 (a).** Sima slab, decorated in red, probably from one of the smaller archaic buildings on the Acropolis.

Pentelic marble.

H. .14 m., Br. .66 m., D. at top .037 m., D. at bottom .26 m.

There is a lock on the right and a socket on the left, the former projecting .018 m. and the latter being an equivalent depth. The design is in red only, and there is no incision: at the top is a border of zig-zags; below at intervals of 10 cm. are rosettes each .094 m. in diameter. Perhaps these belong to Wiegand's "smaller poros building B."

Wiegand, pl. x. 2, a and p. 178; *A.D.*, I. (1891), pl. I. B and p. 40.

No number (*e*).

Another fragment of the same kind.

H. .14 m., Br. .65 m., D. at top .057 m., D. at bottom .145 m.

**71.** Sima fragment from the Athena temple, probably from the opposite pediment to that from which Nos. 147, 3948—9, 3965 come.

H. .21 m., Br. (with bolt) .55 m., D. at top .048 m., D. at bottom .155 m., Br. of lock .03 m., Br. at top .04 m., Br. at bottom .26 m.

The paint has nearly all gone.

The top band of decoration gives a chequer design instead of the continuous > pattern of the preceding series.

Wiegand, pl. ix. 1, b and p. 67; Schrader, *Archaische Marmor-Skulpturen*, p. 8 and fig. 6.

**72.** Sima slab fragment decorated with a design in paint only, probably from one of the smaller archaic buildings on the Acropolis.

Pentelic marble.

H. .14 m., Br. .31 m., D. at top .06 m., D. at bottom .26 m.

The remains of a spout are visible. The paint is very well preserved and shews a band of palmettes the leaves of which are alternately white and indigo.

Wiegand, pl. x. 3, for a similar design where the colours are red and blue. See also Wiegand, p. 182.

**73.** Sima slab decorated with a design in paint different from No. 72: probably from one of the smaller archaic buildings on the Acropolis.

Pentelic marble.



H. 15 m., Br. 52 m., D. at top 052 m., D. at bottom 31 m.

The design is a band of palmettes in black with red centres. There is a lock on the right of the slab.

Wiegand, pl. x. 2 a, 2 b and p. 182.

**75.** Terracotta. Double design of alternate lotus flowers and palmettes: above is a laurel sprig border. The colouring is black and white.



No. 75.

L. 665 m., H. 24 m., Th. 09 m., cf. also No. 111 and see No. 97.

Wiegand, No. 196; Laborde, 22; Baumeister, *Denkm.*, 45, 8.

**76.** Terracotta. Part of a sima decorated with a double palmette design, above and below which is a laurel sprig border. The colouring is black and yellow: the hearts of the palmettes and circles are dark red.

L. 60 m.

**77.** Terracotta. Sima with remains of a lion's head spout. The design is a double one, of palmettes and lilies, coloured light yellow on a crimson ground. See No. 102.

L. 29 m., H. 152 m.

Wiegand, No. 199; Laborde, II. 2, 1.

**78, 79.** Terracottas. Two Gorgons' heads with protruding tongues, from the same mould, used as antefixal ornaments. Snakes are twined round the neck. The lips, tongue and gums and earrings are in dark red, the pupils of the eyes, the hair and the snakes are in black; the rest is buff. Cf. No. 85.

It closely resembles a gorgoneion from Olympia (III. pl. VIII. No. 9) which is dated at the beginning of the 6th century B.C. See p. 426 below.



No. 79.

**78.** H. .195 m., Br. .20 m.

**79.** H. .215 m., Br. .20 m.

Wiegand, No. 202, a and b; Ross, *Arch. Aufsätze*, I., VIII. and p. 109.

**85.** Terracotta. A Gorgon's head from the same mould as Nos. 78, 79. The top half is missing. It was found in 1888 on the Acropolis.

H. .113 m., Br. .205 m., L. of tile at back .07 m.

**89.** Terracotta. Lion's head of a vigorous type: greatly damaged. The clay is buff and there is no colouring. Cf. the head from Olympia quoted above under Nos. 78, 79.

H. .245 m., Br. .255 m., D. .22 m.

Wiegand, No. 201; *Die Bildwerke von Olympia*, vol. III. (text) p. 42.

**90.** Terracotta. Palmette antefixal ornament, coloured yellow on sepia, but much faded. Cf. No. 105.

H. 20 m., Br. .155 m.

**91.** Terracotta. Tile with a ball, spiral and leaf design in sepia on yellow. The surface has a slight slope.

H. .075 m., Br. .225 m.

Wiegand, No. 194; Laborde, 2, 4; Lebas, II. 1, No. III.

**92.** Terracotta. Projecting sima fragment, with a continuous svastika design on the front face in white on a bright red ground. Below the projecting part is a design shewing palmettes of two kinds. On the right is a join.

H. .065 m., Br. .18 m., D. .25 m. The projection measures .095 m.



No. 89,

**93.** Terracotta. Corner of a sima decorated with a leaf pattern and below it a chequer pattern in chocolate on a lemon-yellow ground.

H. .145 m., Br. .107 m. and .085 m.

Wiegand, No. 192.

**94.** Terracotta. Antefixal ornament with a palmette design stamped in relief. It resembles No. 103 in type.

H. .24 m., Br. .18 m. (For illustration see p. 292.)

**95.** Terracotta. Tile with a palmette design in lemon-yellow on black. The surface has a slight slope.

H. .06 m., L. .285 m.

Wiegand, No. 200; Laborde, 2, 3; Baumeister, *Denkm.*, 451.

**96.** Terracotta. Tile fragment of the same type as No. 95.  
H. .06 m., L. .235 m.

**97.** Terracotta. Tile with a single lotus and palmette design: above is a laurel sprig border. The colouring is black and white and the heads of the lotus buds are red. The design is a smaller version of the upper half of the design on No. 75.

H. .102 m., L. .23 m.

Wiegand, No. 197; Lebas, II. 1, 11.



No. 94.

**98.** Terracotta. Fragment of the same type as No. 97.  
H. .11 m., L. .30 m.

**99.** Terracotta. Tile with a design composed of a continuous key and svastika pattern in sepia on buff, with scarlet rectangles at intervals. The face slopes slightly.

H. .06 m., Br. .25 m., D. .185 m.

**100.** Terracotta. Tile with a design of interlocked spirals and balls in dark red on buff. The face slopes slightly.

H. .052 m. L. .222 m., D. .18 m.



**101.** Terracotta. Antefixal ornament with an elaborate palmette and spiral design in yellow on black: the hearts of the palmettes are crimson. See No. 106.

H. .255 m., Br. .18 m.

**102.** Terracotta. Fragment of the same type as No. 77.

H. .152 m., L. .26 m.

**103.** Terracotta. Antefixal ornament: the design is in white on black and is an elaborate palmette and spiral pattern: the hearts of the palmettes and the border beneath are in crimson.

H. .13 m., Br. .192 m.

Wiegand, No. 208.

**104.** Terracotta. The lower part of an antefixal ornament with a fleur-de-lys design in black and crimson on a white ground.

H. .12 m., Br. .195 m.

Wiegand, No. 204.



No. 104.

**105.** Terracotta. Palmette antefixal ornament painted in yellow on a sepia ground, but much faded. Cf. No. 90.

H. .20 m., Br. .155 m.

Wiegand, No. 206; Ross, *Arch. Aufsätze*, 1893, p. 191.

**106.** Terracotta. Antefixal ornament of the same type as No. 101.

H. .225 m., Br. .17 m.

Wiegand, No. 207.

**107.** Terracotta. Fragment of a sima decorated with a double palmette design: it is of the same type as No. 76.

L. 265 m.

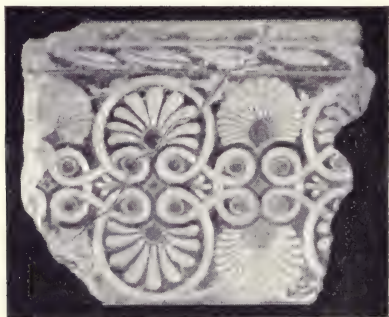
**108.** Terracotta. The lower part of an antefixal ornament with a palmette design stamped in relief. No colour is visible.

H. 14 m., Br. 185 m.

**109.** Terracotta. Sima fragment of the same type as No. 76.

H. 192 m., L. 235 m.

Wiegand, No. 195; Laborde, 3; Lebas, II. 2, 11.



No. 109.

**110.** Terracotta. Antefixal ornament. The upper part is stamped in relief with a palmette design, the lower part is painted in chocolate and buff.

H. 305 m., Br. 14 m.

Wiegand, No. 203; *Assoc. Amer. Papers*, I. p. 95.

**112.** Terracotta. Sima fragment of the same type as No. 76.

**113.** Terracotta. Sima fragment of the same type as No. 76.

**114.** Terracotta. Sima fragment. Above is an "egg and dart" design: below is a design of crosses and palmettes and beneath that a border. The colouring is sepia on reddish

unpainted clay. The firing is uneven. The top part projects: at the right end is a lock joint.

H. .18 m., Br. .51 m.

**115.** Terracotta. Antefixal ornament with a design in black on whitish yellow. The tile fitting remains unbroken.

H. .153 m., Br. .113 m., D. .213 m.

Wiegand, No. 209.

**116.** Terracotta. Sima fragment of the same type as No. 76.

L. .21 m.

**117.** Terracotta. Tile with a double lotus and palmette design in black and white, the heart of the lotus being in red.

H. .24 m., L. .395 m.

Wiegand, No. 198.

**118.** Terracotta. Sima fragment with a leaf design, below which is a margin with a spiral and ball pattern. The colouring is red on buff. The top part projects .025 m.

H. .18 m., L. .40 m.

Wiegand, No. 193.

**119.** Terracotta. Antefixal ornament decorated with a palmette in black and yellow. The top is broken.

H. .245 m., Br. .16 m.

Wiegand, No. 205; Laborde, 2, 1; Baumeister, *Denkm.*, 45, 5; Lebas, II, 1, IV.

**126.** Fragment from the side sima of the old Athena temple *in antis*.

Pentelic marble.

H. .175 m., Br. .665 m., D. at top .048 m., D. at bottom .15 m., Diam. of spout, .038 m.

There is a plane surface for a join at the right end. At the left end is a rectangular cutting .15 m. × .08 m.

**127.** Fragment from the side sima of the old Athena temple *in antis*.

Pentelic marble.

H. .19 m., Br. .46 m., D. at bottom .23 m.

This is a mere fragment; it has no top or left side, but the paint is well preserved and there is a lock on the right side.

**128.** Fragment from the side sima of the old Athena temple *in antis*.

Pentelic marble.

H. .175 m., Br. .42 m., D. at top .045 m., D. at bottom .15 m., Diam. of spout .038 m.

**129.** Sima fragment from one of the smaller poros buildings.

H. .15 m., Br. .6425 m., D. at top .6 m., D. at bottom .28 m.

There is a lock on the right side which projects .05 m. : on the left is a socket of the same depth. The paint is well preserved and shews the red centres clearly.

**130.** Sima fragment from the Peisistratid peripteral building.

Pentelic marble.

H. .14 m., Br. .532 m., D. at top .06 m., D. at bottom .27 m., Diam. of spout .029 m.

There is a plane surface for a join at each end. On the front is a palmette pattern which was painted in green-black. There is a vermilion band round the base of the spout.

**131.** Fragment from the side sima of the old Athena temple *in antis*.

Pentelic marble.

H. .175 m., Br. .36 m., D. at top .05 m., D. at bottom .23 m.

This is a corner slab and part of the return side remains, decorated in the same way as the front side. There are the remains of a spout on the right.

**132.** Sima fragment from the peripteral building.

Pentelic marble.

H. .14 m., Br. .53 m., D. at top .065 m., Diam. of spout .027 m.

The paint has nearly vanished.

**133.** Sima slab from one of the smaller buildings.

H. .37 m., Br. .32 m., about .08 m. deep.

Archaic antefixal ornament.



**134.** Sima fragment from the peripteral building.

Pentelic marble.

H. .13 m., Br. .34 m., D. at top .055 m., D. at bottom .15 m., Diam. of spout .027 m.

**137.** Fragment from the front sima of the old Athena temple *in antis*.

Pentelic marble.

H. .25 m., Br. .33 m. (including the bolt end).

It joins at the left end on to the next section and has a bolt to fit into the socket (like that of No. 3948) of the latter.

The right end is fractured.

The paint is well preserved; the red and white being clearly shewn.

It extends to the full height of the front sima.

**139.** Fragment from the side sima of the old Athena temple *in antis*.

Pentelic marble.

H. 17 m., Br. .665 m., D. at top .043 m., D. at bottom .42 m., Diam. of spout .038 m.

This slab is of full width and is in very good preservation, though not much of the paint remains.

**149.** Terracotta. Female body as far as the abdomen in low relief, worked in terracotta. The head and arms are missing. A handle is fixed to the right arm. The garment was probably an Ionic chiton.

H. .26 m., Br. .305 m.

**555.** Fragment of an archaic lion in relief from the old Athena temple *in antis*.

Grey Pentelic marble.

H. .35 m., Br. .30 m., D. .10 m.

Schrader, *Archaische Marmor-Skulpturen*, p. 12, y and fig. 11.

**1034.** A fragment shewing the tufts of the mane and part of the neck of a lion. It is of the same type as the lions still in position on the west end of the Parthenon and as that figured on p. 70 of *B.M. Parthenon*: see also pl. xli. from the photographs of Boissonas and Mansell.

L. .58 m., Br. .22 m.

**3392.** Antefixal ornaments from the Periclean Parthenon.

(a) (3392). The top and lower left corner are damaged and the back is missing, but this is the best preserved of these fragments.

H. .49 m., Br. .34 m., D. .24 m.

(b) No number.

The top and lower right corner are damaged and the back is gone.

H. .49 m., Br. .33 m.

(c) No number.

The top is damaged and the lower part gone but the back is intact to its full depth.

H. .315 m., Br. .3 m., D. .21 m.

**3399.** Fragment of a cornice with "egg and dart" design; of Pentelic marble.

H. .23 m., Br. .27 m.

**3410.** Fragment of a cornice with decoration of the type found on the Erechtheum and on the temple of Roma. The surface on top and at each end is gone.

H. .27 m., Br. .65 m.

**3411.** Fragment of a Lesbian kymation. On the top surface is a clamp hole. Below is the usual "reel" pattern.

H. .19 m., Br. .375 m.

**3416.** Fragment of the same kind as No. 3411, but it is broken off above the "reel" pattern.

H. .12 m., Br. .345 m.

**3434.** Fragment of the capital of a pillar of the type of the pillars in the north porch of the Erechtheum and of the temple of Roma. On the top is a flat surface which cuts off the upper part of the "egg and dart" design. The execution is the same as that of fragment 3458.

H. .41 m., Br. .31 m.

Fragments from the Akroteria of the Periclean Parthenon<sup>1</sup>.

**3436.** Fragment from Akroterion B. In four parts:

(i) L. .22 m. (iii) L. .22 m.

(ii) L. .325 m., Br. .27 m. (iv) L. .31 m.

<sup>1</sup> Published by Dr Praschniker in *B.M. Parthenon*, p. 68.

It shews a stem with leaves about its middle part and sixteen flutings. There is a cast of this fragment in the British Museum.  
*B.M. Parthenon*, p. 69, fig. 129, also pl. xiv. D, No. 183.

**3437.** Fragment from Akroterion B shewing extremity of stem.

L. ·33 m., Br. ·11 m.

*B.M. Parthenon*, fig. 129.

**3438.** Fragment from Akroterion A shewing part of leaves.

L. ·37 m., Br. ·185 m.

*B.M. Parthenon*, fig. 127.

**3439.** Fragment from the stem of Akroterion A shewing the leaves about the middle part.

L. ·51 m., Br. ·29 m.

*B.M. Parthenon*, fig. 127.

**3440.** Fragment from the stem of Akroterion A.

H. ·34 m., Br. ·2 m.

*B.M. Parthenon*, fig. 127.

**3441.** Fragment from the stem of Akroterion B shewing the leaves about the middle part. There is a cast of this fragment in the British Museum.

H. ·41 m., Br. ·23 m.

*B.M. Parthenon*, fig. 129, p. 69 and also pl. xiv. D, No. 182.

**3442.** Fragment from the palmette on the stem of Akroterion A.

·24 m. × ·175 m.

*B.M. Parthenon*, fig. 127.

**3443.** Fragment shewing the leaves on the middle part of Akroterion B.

H. ·28 m., Br. ·31 m.

*B.M. Parthenon*, fig. 129.

**3444.** Fragment from the leaves on the left side of the base of Akroterion A.

L. ·635 m., H. ·28 m.

*B.M. Parthenon*, fig. 127.

**3445.** Fragment from the lower right-hand palmette of Akroterion B.

H. .32 m., Br. .18 m.

*B.M. Parthenon*, fig. 129.

**3446.** Large fragment from the left side of the palmette at the top of Akroterion A.

L. .78 m., H. .41 m.

*B.M. Parthenon*, fig. 127.

**3458.** Fragment of a cornice with "egg and dart" design. It is of different execution from Nos. 3399, 3410.

Pentelic marble.

**3761.** Votive architectural fragment.

Pentelic marble.

Br. .42 m., full D. .365 m., H. .17 m.

There is a bevelled margin on the top worked smooth for a distance of 3 cm. Then comes a groove 2.5 cm. across and 1.3 cm. deep: it appears at the other end of the top as well. Within these grooves the surface is only roughly worked and is below the level of the margin.

The front face is moulded and slopes inwards. Immediately at the top is a pattern composed of rectangles and a maeander: it is painted red, and is combined with a green check pattern.

Below it is a continuous design of leaves and darts painted red and green. Last of all comes the following inscription carefully cut and painted bright red: the letters are 2.5 cm. in height:

ΛΙΤΕΣ: ΑΜΕΘΕΚΕ

**3762.** Gives another part of the same base.

The same patterns and moulding are seen and the fragment ends at its right end in a corner and the return side is preserved:

Br. .475 m., D. .21 m. It is of the same height as No. 3761, but does not fit on at all to the right side of No. 3761.

The inscription in letters similar to those of No. 3761 is as follows:

ΕΝ: ΤΑΘΕΜΑΙΑΙ

On the top appears the same groove as on No. 3761 and the same rough-worked base within the groove.



**3814.** Island marble.

Br. .58 m., D. .265 m., H. .23 m. Painted part H. .11 m., each leaf is 5.2 cm. wide. The top margin is raised 3.8 cm. above a roughened surface.

Fragment from the upper part of a metope on the old Athena temple *in antis* inside the Peisistratid peripteral building.

The painted design consists of leaves, red and green alternately, with white centres. Each leaf is divided from the other by an incised line. The design is of the same type as that on the lower part of the sima on Wiegand's "Poros building A" (p. 151, fig. 138).

The fragment ends at the left where there is a plane surface.

For examples of similar fragments to the above see Wiegand, p. 11, fig. 14*b* and pl. XII.

**3825.** Flat volute from a pre-Persian building. It is decorated with the chequer pattern, an example of which is seen in the wall case on the right.

.22m. × .22 m. × .08 m.

**3902.** Fragment from the side sima of the old Athena temple *in antis*.

Pentelic marble.

H. .17 m., Br. .43 m., D. at top .042 m., D. at bottom .21 m., Diam. of spout .38 m.

There is a plane surface for a join on the right. There are traces of one pin on the top, which, except for a space of .015 m., has a rough surface.

**3945.** Fragment from the side sima of the old Athena temple *in antis*.

Pentelic marble.

H. .165 m., Br. .49 m., D. at top .045 m., D. at bottom .28 m., Diam. of spout .038 m.

There is a plane surface for a join on the left.

**3948.** Fragment of the front sima of the old Athena temple *in antis*.

Pentelic marble.

H. .25 m., Br. .42 m., D. at the top .48 m., D. at the bottom .195 m.

The fragment ends on the right where there is a plane surface and a socket for the fitting of the next slab.

The painting is moderately well preserved and red and white are well shewn. The fragment is fractured at the left end. It extends to the full height of the design and is not cut down like No. 3949.

**3949.** Fragment of the front sima of the old Athena temple *in antis*.

Pentelic marble.

Br. .49 m., H. .22 m., D. at the top .048 m., D. at the bottom (including the return under side) .14 m.

Along the top edge are four pin holes (three pins are preserved) for the fixture of the acroterial ornaments.

The paint is nearly all gone from this fragment. The top margin is made rather lower down in the design than on many of the front sima fragments: it comes, in this fragment, nearly to the middle of the > ornament along the top.

**3959.** Fragment from the side sima of the old Athena temple *in antis*.

Pentelic marble.

H. .178 m., Br. .38 m., D. at the top .045 m., D. at the bottom .325 m., Diam. of spout .038 m. Hardly any paint is visible.

**3965.** Fragment from the front sima of the old Athena temple *in antis*.

Pentelic marble.

H. .22 m., Br. .43 m., D. at the top .048 m., D. at the bottom .15 m.

There is a plane surface for a join at the left end; the right end is fractured.

The paint is fairly well preserved.

This fragment like No. 3949 is cut down at the top so that the upper part of the top band of ornament is gone.

**3984.** Fragment from the side sima of the old Athena temple *in antis*.

Pentelic marble.

H. .148 m., Br. .535 m., D. at the top .05 m., D. at the bottom .19 m., Diam. of the spout .038 m.

There is a plane surface for a join on the right. There are four pins and traces of a fifth along the top margin. The paint has nearly all vanished.

**4184.** Votive architectural fragment.

Pentelic marble.

Br. .35 m., H. .155 m., D. .42 m.

The top part of a base, with a lead plate in three sections—the total being 3 cm. thick—inserted at the top.

The margin above the moulding on the front side is inscribed as follows: the letters are about 2.5 cm. high and are painted red:

⊕EC...OΣ:ΑΛ

Below this is a leaf design painted red and green. On the margin below this design is the following inscription: the letters are about 2.5 cm. high and in the first line are painted green, while in the second they are unpainted:

ΟΜΕΣΙΜΟΣ:Μ  
ΤΑΘΕΜΑΙΑΙ:†

The inventory of the Museum gives two other fragments, which fit on to the right of this fragment. They are not in the large Acropolis Museum, but in the Apotheke; the inscription given above is continued on them as follows:

1. ΑΜΕΘΕΚΕΜ  
ΟΣΜΙΚV⊕C
2. :ΑΓΑΡ+ΕΝ  
ΟΗVΙΟΣ

The top line on each of these fragments continues the top line of No. 4184 but it is not deciphered in the inventory.

The whole inscription can thus be transliterated:

Θεό[δο]ρος ἄγ[αλμα ἐποίησεν]  
Ὀνέσιμος μ' ἀνέθεκεν ἀπαρχὴν  
τὰ θεναίαι ὁ Σμικύθο υἱός

*C.I.A.*, however, wrongly reads the top line thus, combining the wrong fragments.

Θεό[δο]ρος: ἀν[έθεκεν]: Ὀν[ε]σίμο: [υἱός].

Another inscription<sup>1</sup> on a bowl of Parian marble, found on the Acropolis, mentions 'Ονέσιμος and Σμίκυθος together as dedicating it to Athena.

It has been suggested that we have here the name of Theodoros the Samian, and the date of the inscription and its Ionic character agree with the date (550—520) at which we know Theodoros to have been active.

'Εφ 'Αρχ., 1886, pl. vi. 5 and p. 81; *Arx Athenarum*, p. 121, No. 221; *C.I.A.*, iv. 1, 373<sup>90 and 45</sup>, p. 181; Collignon, *Hist. de la Sc. Gr.*, i. p. 161 and fig. 72; Stuart Jones, *Ancient writers on Greek Sculpture*, p. 22.

**4874.** Fragment from the stem of Akroterion A, of the Parthenon.

L. .38 m., Br. .18 m.

*B.M. Parthenon*, fig. 127.

#### WALL CASE IN THE SECOND ARCHAIC ROOM.

1st compartment. Twelve mounted poros fragments of wings of storks, which were incised and painted on the under surface of the roof of one of the pediments in the old Athena temple *in antis*. They were painted in grey and red.

Ten of the fragments are given in Wiegand, viz. figs. 29, 30, 31, 32, 33, 34, 35, 36, 49, 51.

2nd compartment. Nine fragments of wings of birds of prey which similarly decorated the under side of the roof of the other pediment of the same temple. They were painted in black, red and grey.

Seven of these are given in Wiegand, viz. figs. 37, 38, 39, 40, 41, 42, 43.

Nos. 37, 38, 39, 40 are given on plate III. in coloured lithograph as Nos. 8, 3, 5, 1, respectively.

See J. Harrison, *Primitive Athens*, p. 27; Wiegand, *Poros-architektur*.

#### WALL CASES IN THE FOURTH ARCHAIC ROOM.

*On the left.*

1st compartment. Fragments of archaic male and female statues.

<sup>1</sup> *Arx Athenarum*, No. 232.



Some are painted: e.g. Nos. 464, 465, 497, 501. Some have sandals: e.g. Nos. 419, 421, 464—the last two in addition have an upper cover to the sandal extending to just above the toes: others such as Nos. 420, 426, 456 have no sandals.

Most are on plinths and are of Island marble.

2nd compartment. Fragments of drapery from archaic female figures, all of marble.

No. 588 described in vol. I. is here, and a figure from the Naxian bowl, No. 592, also described in vol. I.

*On the right.*

1st compartment. Fragments of archaic marbles.

1st shelf. Feet (not on plinths), hands and heads of archaic human figures.

2nd shelf. Wings and wing fragments. In one instance the feathers are painted in red and white.

3rd shelf. Fragments of limbs of animal figures. Amongst these are eight fragments of horses and six fragments of paws. For No. 545 see Schrader, *Archaische Marmor-Skulpturen*, p. 73, No. 63.

4th shelf. Various. Two large rams' heads from stone lamps. One lamp decorated with eight small heads—alternately those of men and rams.

5th shelf. Small tablets in relief. One is of a snake, another of a chariot group, another of a man and horse, another of a single male figure.

6th shelf. Various small fragments, many decorative.

2nd compartment.

1st shelf. Parts of legs of horses.

2nd shelf. Various: one, No. 3618, a red painted fragment of a chequer design, from the pedimental sima of the Athena temple *in antis*. It belongs to the same sima as No. 71. Cf. No. 3825.

3rd shelf. Fragments of limbs of horses.

4th shelf. Various—human and animal.

5th shelf. Two panther heads. Also various fragments of horses.

6th shelf. Various. No. 3798 shews a hand holding two snakes—in relief. Schrader (*op. cit.*, p. 6, fig. 3) assigns it to the Gorgon head, No. 701.

## X. PAINTED PINAX

**67. Pinax.**

H. .655 m., Br. .52 m., about .08 m. thick. Found in 1885 on the north side of the Acropolis.

Fragment 7 measures .255 m.  $\times$  .245 m.

The pinax is covered with a ground colour of cream: on this a square frame has been painted consisting of one band of black and a second band, inside the former, of dark red, leaving a space of background in between of the same width as each band, which measures .012 m.



No. 67.

Within the frame is painted a figure of a warrior running to the left.

His left arm is in front of him and holds a shield at a slant. His right arm is bent out behind at a sharp angle and holds the stem of a spear, which he is thrusting forwards. The spear passes behind his body.

He wears a crested Attic helmet decorated at the base of the crest with a check pattern. The plume of the helmet ends in a pointed tail. A cloth is loosely tied round the waist.

On the shield is drawn a satyr who has a long tail and is running to the left.

In the field on each side of the head is an inscription of which part has been erased and altered. A second inscription has been written over the first.

The colour scheme is as follows :

The flesh surface of the warrior and the shaft of his spear are warm yellow-brown.

The outlines of the crest of the helmet, the first inscription and the satyr's tail are dark red, as in the case of the inner band of the frame.

The second inscription is in carmine.

The waist-cloth and the body of the satyr are in deep black with incised lines for the muscles of the satyr and the folds of the waist-cloth. These incised lines shew white. The check pattern of the helmet and the outlines of the shield are in black. The iris of the eye is red and the remainder white. The outlines of pectoral and dorsal muscles are clearly shewn.

The Pinax consists of the following fragments :

(1) Part of the margin and part of the inscription at the left side.

(2) The head of the warrior, the top of the shield and part of the inscription and margin.

(3) Part of the margin and the letters ΚΑΛ of the inscription.

(4) The letters ΟΣ of the inscription, the corner of the margin and the warrior's elbow and spear-butt.

(5) The rest of the warrior's body and part of the top of the shield.

(6) The rest of the shield with the satyr's body.

(7) This fragment, which is not given in 'Eφ. 'Αρχ., 1887, pl. vi., gives part of the warrior's left leg and foot and part of the margin and the front of the right shin.

(8) This fragment—also not given in 'Eφ. 'Αρχ.—belongs to the lower right-hand corner and gives a part of the margin.

The inscription is of the usual καλός type found on vases, but the name inscribed to the left of the warrior's helmet has

been partially obliterated and a new name has been inscribed, some of the letters of the old name being used in the new name. This second inscription has, in turn, been partially erased.

The name on the first inscription has been deciphered as follows, with the subsequent inscription on it:

The first letter is Μ and has only been partially erased: there is nothing written over it.

The second seems to be Ε and has been almost completely erased. Over it has been written in carmine the letter Λ.

The third letter has been partially erased but seems to be Λ. The subsequent inscription upon it—a little to the right—is the letter ∟.

The fourth letter is Δ and has been incorporated in the second inscription. It has been damaged in the erasure of the second inscription.

The fifth letter has been completely erased and is indecipherable; over it a little to the left has been written a letter of the second inscription, which is indecipherable.

The sixth letter is ∟. It has been re-written as ∨ in the carmine of the second inscription, and has been damaged in the erasure of the second inscription.

The seventh letter seems to have been of the same shape and size as the second, but it cannot definitely be identified as Ε, though it most probably is that letter. Over it and a little to the left a letter has been written in carmine, but it has been erased in the second erasure. Enough remains, however, to shew that it could well have been the letter ∟.

The eighth letter has been almost erased, but, judging from the erasure and the parts that remain, it was ζ. To the left of it, on a space not utilised in the first inscription, the letter Ε of the second inscription has been written. Over it a little to the right is the letter ζ, also of the second inscription.

The first *καλός* name, therefore, reads

ΜΕΛΑ·∟·ζ

and the second

Λ∟Α·∨·Εζ

The first can with certainty be restored as *Μεγακλής*, and the second is probably *Γλαυκύτης*, as Benndorf interprets it.



Παλαμήδης, suggested by Miller, is quite impossible for either of the inscriptions. Γλαυκύτης occurs as the name of an artist on a vase in Berlin<sup>1</sup>.

The pinax belongs to the early decades of the 5th century, and bears a close resemblance in subject and treatment to a vase by Kachrylion<sup>2</sup>, on which is drawn a warrior running, clad in a loincloth, and wearing a helmet of the same type as the pinax warrior. He is also holding his spear horizontally and his shield is decorated with the device of a running satyr closely resembling that on the pinax<sup>3</sup>. It is further noteworthy that this type of helmet, with a long-tailed crest, is most common on Pamphaios and Kachrylion vases<sup>4</sup>.

Benndorf suggests that the running hoplite type, seen on this pinax and of frequent occurrence on works of the circle of Epiktetos, may refer to the "innovation" introduced by the Athenians at the battle of Marathon when they δρόμῳ ἔεντο ἐς τοὺς βαρβάρους<sup>5</sup>. But it seems doubtful if this was an innovation at the time of Marathon, and Herodotus seems to have known that there was a νεωτερισμός at Marathon, without knowing exactly what it was<sup>6</sup>. The "running hoplite" theme seems merely to have been a type popular among certain early 5th century artists, and the popularity of the ὅπλιτο-δρόμος at this time may have prompted the story of the δρόμος at Marathon. Hoppin also attributes it to the circle of Epiktetos and suggests Euthymides as the artist.

In regard to the original setting of the pinax, Benndorf, after Dörpfeld, suggests a comparison with the paintings of Panainos in the temple of Zeus at Olympia, which were set up round the foot of the throne of the Pheidias statue.

Studniczka identifies the Megakles with the son of Hippokrates, uncle of Perikles and grandfather of Alkiabiades.

*Class. Rev.*, 1888, p. 188; Stuart Jones, *J.H.S.*, 1891, p. 380; Walters, *History of Ancient Pottery*, I. p. 428; Klein,

<sup>1</sup> Furtwängler, *Beschreibung*, 1761.

<sup>2</sup> Klein, *Euphronios*, p. 300.

<sup>3</sup> Another example of a satyr of this type occurs on a vase at Munich. See Hoppin, *Euthymides and his fellows*, pl. II.

<sup>4</sup> See Gerhard, *Auserl. Vas.*, II, pl. CXLVIII. and III, pl. CXXVI, 202.

<sup>5</sup> Hdt. VI. 112, πρῶτοι Ἑλλήνων πάντων τῶν ἡμεῖς ἴδμεν δρόμῳ ἐς πολέμους ἐχρήσαντο.

<sup>6</sup> See my paper in *Klio*. 1914, pp. 69—90.

*Die griechischen Vasen mit Lieblingsinschriften*, p. 120; Miller, *A.J.A.*, II. (1st series) p. 65; Kavvadias, 'Εφ. 'Αρχ., 1886, p. 74; Benndorf, 'Εφ. 'Αρχ., 1887, pp. 115—130; Studniczka, *Jahrb.*, II. pp. 149, 161; Winter, *Jahrb.*, II. p. 229; Κατάλογος, p. 15; Bullé-Hirth, pl. ccc. and p. 612; Hoppin, *Euthymides and his fellows*, 1917, p. 89.

## XI. FRAGMENTS FROM DECORATED PITHOI

### 68. Fragments from decorated pithoi.

Five fragments in coarse red clay with designs in zones impressed with a stamp.

The fragments are as follows:

(1) The design shews three dancing girls. Above is a zone of leaf design ·055 m. in width.

H. ·11 m., Br. ·085 m.

(2) Part of a rim remains at the top. The design shews the head of a warrior in a crested helmet advancing to the left. Behind him are two chariot horses. Above in the field is a scorpion.

H. ·16 m., Br. ·16 m.

(3) There are two zones of decoration. In the upper one is a hoplite holding a shield on his left arm and a spear in his right. In front are two chariots each with a charioteer standing.

In the lower zone the design of the upper zone is repeated—not exactly in a corresponding position but about ·01 m. to the left. All that can be seen of the hoplite is the front of his shield and spear.

H. ·165 m., Br. ·175 m.

(4) A single zone of decoration in which an apobates is entering a chariot to the left. Behind him is a two-horse chariot, of a different type from the chariots of fragment (3).

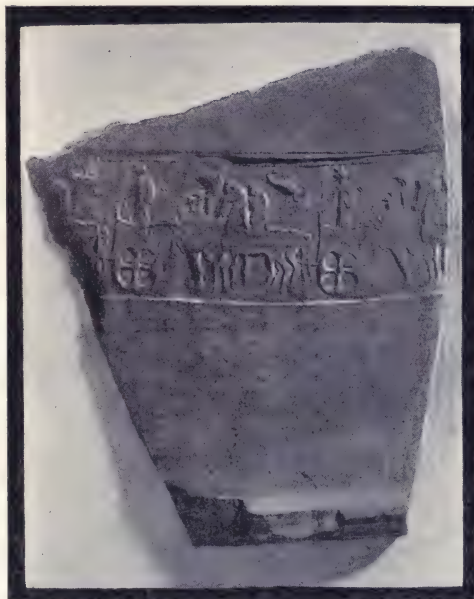
H. ·11 m., Br. ·15 m.

(5) A rim remains at the lower extremity. A single zone of decoration in which are seen two chariots advancing to the left, each with a charioteer mounted on the chariot and an apobates, carrying two spears, stepping up. Part of a third chariot is visible. In the field above each chariot is a scorpion.

The design is identical with that of fragment (4).

H. ·235 m., Br. ·20 m.

The zones of decoration are .06 to .065 m. in width. The relief design is quite flat and the surface is slightly polished. From the repetition of the same design on fragments (4) and (5) it is easy to see that the design was .095 m. in width and extended from the front of the shield of the apobates to the end of the chariot, the front leg and arm and the spear of the apobates being at the right end of the stamp. Pottier believes



No. 68.

that it was made by means of a cylinder, upon which the design had been cut, which was rolled over the surface of the pithos, repeating the design as many times as was desired. Fragments (2), (4) and (5) are clearly from the same pithos. Fragments (1) and (3) are from a different pithos.

The subjects shewn in the designs are rendered in a way that is only partially archaic. The horses and chariots are remarkably free in style while the apobatai are severe and

archaic. The type of helmet worn by the apobatai and the rendering of the marching hoplites suggest comparisons with designs on vases of the circle of Epiktetos, and with the pinax No. 67, and the fragments can be assigned to the later decades of the first half of the 5th century. The exquisite kylix of Hermogenes in the Ashmolean Museum gives a miniature apobates group of the same type.

Similar pithoi have been found in various sites in Greece, the islands and Asia Minor, but while this type of ceramic does not appear to be confined to any one locality, it was never exceedingly popular, for it is comparatively rare. It does not seem to have been made after the middle of the 5th century.

Close parallels to these fragments exist in a fragment in the Conservatori Palace at Rome<sup>1</sup> and in the Sparta Museum<sup>2</sup>. Similar ware has been found at Lyttos and at Kastri (Siteia Province) in Crete and is now in the Ashmolean Museum. There is a large complete pithos decorated in this way in the museum at Candia in Crete and there are several small fragments in the museum at Plaka in Melos. Another fine fragment shewing an apobates is given by Dickins, *Burlington Magazine*, 1908, pl. III. Similar wares have been found at Kameiros, examples being preserved in the British School at Athens.

A terracotta sima found at Siteia in Crete has the same apobates groups rendered in a very similar way<sup>3</sup>.

A fragment found at Caere<sup>4</sup> in Italy closely resembles fragment (4) in style and subject.

Pottier believes that the origin of these relief-decorated pithoi is to be sought in Greece, while the Etruscan examples which resemble the Greek so closely are almost certainly copies of Greek originals. Kastriotis wrongly calls the fragment "Asiatic."

The meaning of the scorpion which appears in the field of decoration is rather obscure. Perhaps it refers to the fate of the warrior who is entering the combat. It is more probably a relic of the decorative conventions of the Corinthian style

<sup>1</sup> Helbig, *Führer.*, 1912, I. No. 976.

<sup>2</sup> *Sparta Catalogue*, p. 235.

<sup>3</sup> *B.S.A.*, XI. pl. xv., Maraghiannis, *Antiquités Crétoises*, pl. CCLXI.

<sup>4</sup> Figured by Pottier, *infra*.



which sought to cover the field with various stylised animal forms and symbols.

Fragments (1), (2) and (5) were probably found after 1888.

Fragment (3) was found in March 1888 during excavations on the Acropolis. Fragment (4) was found in 1887 at the east end of the Parthenon in the rubbish from the excavations of 1882.

Pottier, *B.C.H.*, vol. XII. 1888, pp. 492 and 499 (fragments (3) and (4)); Walters, *History of Ancient Pottery*, pp. 496—7; Κατάλογος, pp. 15—16; Wolters, *Ath. Mitth.*, 1887, p. 387 (fragment (4)); Dumont and Chaplain, *Les Céramiques de la Grèce Propre*, I. p. 398.



**II. TERRACOTTAS**  
**By DOROTHY BROOKE**





# INTRODUCTION

## NOTE

For the purposes of this catalogue the collection has been divided into types, each type being arranged in chronological order within itself<sup>1</sup>. This arrangement, though involving separation of objects of like period and style, was considered most suitable to the particular needs of this collection.

The aim has been, as far as possible, to confine all discussion, and all controversial matter exclusively to the introduction, in which all salient points of peculiar interest are also collected for comment. The catalogue consists of simple descriptions of the objects: and in view of the large numbers of objects exactly alike, or sharing a number of features, common factors have been, as far as possible, eliminated from the description of individuals, and collected in an introductory paragraph, prefacing a list, which gives only the numbers of the figures to which it applies, with their measurements, and any individual peculiarities.

It was found impossible, in cataloguing, to preserve the existing numerical order; renumbering was not allowed, so that the result has the appearance of confusion. As, however, the order given here is based on similarity of type, mould, etc., it is of more use for a study of the figurines, and all difficulty in tracing references should be met by the use of the numerical index.

## I. HISTORY OF THE COLLECTION

### § 1. PROVENANCE.

A precise and trustworthy record of the exact part of the Acropolis at which each figurine, or class of figurines was found, would have been of infinite value in solving some of the nicer

<sup>1</sup> The masks are an exception. No chronology is perceptible within the three classes, consequently they have been arranged according to artistic merit.

problems of dating and a source of interesting information for the history of the cults and temples on the Acropolis. Unfortunately no such data are forthcoming. Written record is scarce and lacking in precision, while notes scribbled on the backs of individual figures at, or soon after, the time of excavation, occur in comparatively few cases, and have suffered so much from time and rough handling that they are often practically effaced.

In 1835, the German excavators, Ross, Schaubert and Hansen<sup>1</sup>, found twenty to thirty seated female figurines of "archaic type" in the *Perserschutt* between the south wall of the Parthenon and the edge of the Acropolis. In the same year were found, in an unspecified locality, a mass of small seated figures "like those from Attic tombs<sup>2</sup>," two large gorgoneia<sup>3</sup>, some figures of Demeter Kourotrophos nursing a child<sup>4</sup>, a figure with a lion on its knees<sup>5</sup>, and some figures of "Aphrodite indicated as a funeral Goddess with her hand holding a flower up to her breast." These last are beyond all doubt some of the pre-Persian standing figures which hold a flower or fruit in the hand, and though not exactly stated, it may be inferred that they were found where the excavators were chiefly employed that year, between the Parthenon and the south wall of the Acropolis.

In 1864<sup>6</sup> more of the "archaic" seated and standing figurines were found close to the Propylaea; and north-east of the Propylaea most of the uniform, small, early archaic figures<sup>7</sup>, with some miscellaneous numbers, and some fragments of reliefs<sup>8</sup>. The same year three reliefs were found east of the Parthenon, one of the armed type (No. 1332), one of the spinning maiden (No. 1329), and the fragment of a man with a rearing horse (No. 200,014)<sup>9</sup>.

In 1866 a quantity of figures "some archaic and some later" were found while the foundations of the Museum were being

<sup>1</sup> Ross, *Arch. Aufsätze*, I, pp. 106, 137.

<sup>2</sup> Gerhard, *Annali*, 1837, p. 133.

<sup>3</sup> Nos. 82, 83, 84 and 86. From notes on the backs.

<sup>4</sup> There are only two such figures now in the collection, Nos. 1442, 1443, found in 1864 and 1875. *B.C.H.*, 1897, p. 580.

<sup>5</sup> No. 1479 or fragment 1224?

<sup>6</sup> *Bull. dell' Inst.*, 1864, p. 133; *Arch. Anz.*, 1864, p. 282.

<sup>7</sup> Marked "II BA" = north-east of the Propylaea.

<sup>8</sup> Nos. 1334, 1358, 1379, 1405.

<sup>9</sup> Noted on the back of figures.

dug out<sup>1</sup>, and in 1875 a locality, designated as ΠΜΠΛ or ΠΜ $\frac{\Pi}{\Lambda}$ , yielded a number of the 4th century figurines<sup>2</sup>.

In 1882 a great number of archaic standing and seated figures, with a few later ones, were found between the Parthenon and the Erechtheium<sup>3</sup>, and the same year the excavations of the area north of the Museum and east of the Parthenon yielded παντοία ἀρχαῖα, λίθινα, χαλκᾶ, πήλινα, of which no description is given<sup>4</sup>. Again, in 1885, "many terracotta figurines," which are not described, were found north-east of the Propylaea<sup>5</sup>.

In 1886 many more were found, of what exact sort is not stated, some between the north-east of the Propylaea and the west end of the Erechtheium<sup>6</sup>, some about the site of the "Chalkotheke" and north and east of the Propylaea<sup>7</sup>, some along the east side of the Parthenon<sup>8</sup>. In 1887, many of "archaic style" were found east of the Erechtheium<sup>9</sup>, and east and south of the Parthenon<sup>10</sup>.

In 1888 many figurines of which no description is given were found between the Parthenon and the old Athena temple<sup>11</sup>, "under the floor of the Museum<sup>12</sup>," and some of archaic style, about the Propylaea<sup>13</sup>, while in the same year three more gorgoneia were found, two between the Parthenon and Propylaea, and one east of the Museum<sup>14</sup>.

This information, in spite of its apparent extent, is so lacking in precision as to be of little real value, and the exact provenance of certain important classes of objects, such as the masks and the main body of reliefs, is not mentioned at all. Like the other larger offerings of marble and bronze, only, owing to their small size and light weight, in a greater degree, the terracottas seem to have become scattered broadcast over the

<sup>1</sup> *Arch. Anz.*, 1866, p. 168; *Bull. dell' Inst.*, 1875, p. 137.

<sup>2</sup> Possibly this indicates a locality south of the Propylaea.

<sup>3</sup> Πρακτικά, 1885, p. 11; 'Εφ. 'Αρχ., 1886, p. 73.

<sup>4</sup> Kavvadias and Kawerau, p. 17.

<sup>5</sup> *Ibid.*, p. 21.

<sup>6</sup> *Ibid.*, p. 23.

<sup>7</sup> *Ibid.*, p. 31.

<sup>8</sup> *Ibid.*, p. 31 (ἐγχρώματα probably pre-Persian).

<sup>9</sup> *Ibid.*, p. 33; *Ath. Mitth.*, 1887, p. 144.

<sup>10</sup> *Δελτίον*, 1888, pp. 12, 44, 54, 82, 102, 169, 201.

<sup>11</sup> Kavvadias and Kawerau, p. 37; *Δελτίον*, 1888, p. 81.

<sup>12</sup> Kavvadias and Kawerau, p. 39.

<sup>13</sup> *Δελτίον*, 1889, p. 106.

<sup>14</sup> Nos. 80, 87, 85. Noted on the backs.

soil of the Acropolis, and only when many of a class are found together can much importance be attached to the place in which they occur.

The bulk of the archaic, or pre-Persian figurines, seem to come from the vicinity of the old Athena temple, and it was in the northern part of that area, between the Erechtheium and the old Athena temple, that many of the marble Korai, which they so much resemble, were found.

## § 2. PREVIOUS PUBLICATIONS.

This collection of votive offerings, all found together on a site of such importance as the Acropolis of Athens, has received much less attention than it deserves. Repeated reference has been made to it by writers in search of evidence to support their special theories and preconceived ideas upon subjects connected with the cults of the Acropolis, but the collection as a whole has been the object of serious unprejudiced study but once. This was in 1893, when Dr Winter, after helping Dr Stais to number and arrange it, published a brief but comprehensive study, accompanied by representative woodcuts, in the *Archaeologisch Anzeiger* of that year. In 1894 Dr Kastriotis discussed his views on the interpretation of one class of the figurines, in a paper published in the *Athenische Mitteilungen*; and he included short notes on the collection, based on Dr Winter's analysis, in his general catalogue of the whole Museum, published in 1895. In 1897 Miss C. A. Hutton's valuable study of the terracotta reliefs appeared in the *Journal of Hellenic Studies*, and this is the only occasion that any part of the collection has received the attention it deserves from all points of view, artistic as well as scientific: and to her observations there is little to add. Dr Winter included a brief survey of the greater part of the collection in his monumental work, *Die Typen der Figürlichen Terrakotten*<sup>1</sup>, published in 1903; the reliefs and antefixes he regarded as being outside the scope of a work devoted entirely to figurines.

<sup>1</sup> *Die Antiken Terrakotten*, Band III. T. 1 and 2. The constant references to Dr Winter's work throughout the following pages shew what an immense debt is owed to his accurate powers of observation and vast knowledge of terracotta types in general.



## II. CHRONOLOGICAL STUDY OF STYLE

The event of greatest importance in fixing the date of all works of art found on the Acropolis is the sack by the Persians in 480 B.C.<sup>1</sup> In spite of the scanty evidence of provenance, we know that a great many figurines described by the excavators as of ordinary "archaic" type, were found in what they recognised as the *Perserschutt*, and many also that can be identified by description as of the same class. This provides a *terminus post quem* for all the female seated and standing figures of that class, and they, and everything that by style and technique is co-related with them, are here discussed under the name of "pre-Persian" figurines. One misconception must however be avoided. The presence of a mass of figurines of a certain style in the *Perserschutt* fixes no inferior limit of date for anything but the *creation* of the type, and affords no proof that the type may not have been followed and reproduced long afterwards. At Naucratis<sup>2</sup> many archaic terracottas were found in deposits of mid-5th century date, and other similar cases could be cited. But the "post-Persian" layers of the Acropolis have been so disturbed and removed that nothing can be argued from the scarcity of figurines of later date; it must also be borne in mind that the minor arts are apt to be conservative in spirit, and slow to reflect changes in style of the greater arts. All conjectures of date are made subject to these rules, and in the absence of external evidence for dating the figurines of "Argive" style after the Persian wars, they have been placed immediately after the pre-Persian "Chiot" figurines, on the grounds of the fine stages of transition from that style, evident among them, and of the known date of the influence of Argive style on Attic marble work.

### ANALYSIS OF OBJECTS.

It has been found convenient to catalogue the objects in this collection according to type, each type being arranged chronologically within itself, but for the purposes of this study, the collection is treated chronologically as a whole.

The collection, however, contains some groups of objects

<sup>1</sup> Vol. I. sect. 2.

<sup>2</sup> Flinders Petrie, *Naucratis*, I. p. 36.

which fall somewhat outside the line of regular evolution in terracotta work and are therefore more conveniently dealt with before that evolution is discussed.

The earliest work in the collection is the Mycenaean figurines, whose date needs no discussion: next in point of time is the little group of four horses yoked together (No. 1211) which is of ordinary Geometric style.

Heads Nos. 598, 816 and masks Nos. 671, 682, 736 (Class I) are all mould-made in the style of the "Xoanon" period of stone sculpture in Greece; they present a striking contrast to the early hand-made figurines contemporary with them. At Sparta<sup>1</sup> similar heads were found as early as the geometric layer, and continued up to levels of the first half of the 6th century. The late survival of the Spartan heads is probably peculiar to Sparta as early things are apt to last there later than elsewhere. At Athens it is unlikely that the style outlived the 7th century.

The fine Lioness antefix (No. 1205) is a product of the art of vase painting, rather than a terracotta proper. The technique is that of black-figured style, and the creature herself is the outcome of the orientalising influence which permeated earlier black-figured vase painting. It is scarcely possible to date the figure more closely than early in the 6th century.

To the second half of the century belong a small group of objects which, at first sight, seem to have most affinity with vase painting.

There are the small figures of Heracles and Iris (Nos. 1444, 1446)<sup>2</sup>, the gorgoneion antefixes and the snake head (No. 286). They are moulded in the round, productions of more than one mould; their slip and paint shew the hand of a potter, but as both clay and colouring seem definitely to imitate the material and colour of poros-sculpture<sup>3</sup>, they are probably more nearly related to it<sup>4</sup>. If the Heracles and Iris are connected with the Introduction pediment<sup>5</sup> then the whole group is probably slightly later in date and belongs to the

<sup>1</sup> *B.S.A.*, xvi. p. 58.

<sup>2</sup> See p. 348 below.

<sup>3</sup> The gorgoneion was probably designed to ornament a poros building and purposely made of like colour.

<sup>4</sup> It is difficult to determine the purpose of the snake's head; though the colouring does not exactly correspond it may have some such relation to the poros snake as Nos. 1444, 1446 have to the Introduction pediment.

<sup>5</sup> Vol. i. p. 62.

second half of the 6th century, before the popularity of poros work had given place to that of marble.

We now turn to that portion of the collection which illustrates the normal stages of development in terracotta work, and which consists of figurines, masks and reliefs.

Before attempting to solve problems of chronology two simple axioms must be adopted: first, that in the earlier period, hand-modelling precedes the use of moulds; second, that at certain periods, terracotta work develops on the lines of marble sculpture.

The earliest figures are the flute player (No. 1215), the fragmentary head that follows it, and the group of small primitive looking figurines (unnumbered), five seated, ninety-four standing, in the same tray as the Mycenaean figurines. All these are hand-made, and have some importance as counterparts of the hand-made figurines found in great numbers at the Heraeum of Argos, the Heraeum of Tiryns, the Sanctuary of Artemis Orthia and the Menelaion at Sparta and the Sanctuary of Aphaia at Aegina. It has often been observed that rude execution is not necessarily indicative of early date<sup>1</sup>. At Sparta<sup>2</sup> figures of this style occurred already in the geometric strata, in great numbers in strata of the 7th century and even to the close of the 6th. At Tiryns<sup>3</sup> they cover a period from the beginning of the 7th century to the middle of the 6th, and the scarcity on the Acropolis of work that can be assigned with certainty to a date earlier than about 540, compels the conclusion that even at Athens such rude work may have been produced as late as the middle of the 6th century. The ninety-four standing figurines, by their mechanical uniformity and lifeless pose, are clearly even a degenerate type, and if closely examined shew in decoration and form exact analogies with hand-made Boeotian "pappades<sup>4</sup>," which also seem to have flourished down to the same date. "Pappades" of Boeotian type have been found in Attica<sup>5</sup>, and among the Acropolis

<sup>1</sup> Winter, *Arch. Anz.*, 1893, p. 140.

<sup>2</sup> *B.S.A.*, xiv. p. 48.

<sup>3</sup> *Tiryns*, vol. i. p. 53.

<sup>4</sup> E.g. Winter, *Typen*, i. pp. 4, 1; 4, 4. These are finished with glaze paint, while our figurines have the white lime wash and unfired paint. The latter technique, however, seems to have been used in the Argolid for instance, and perhaps in Attica, earlier than in Boeotia.

<sup>5</sup> *Ibid.*, pp. 4, 1, b; 9, 2, f; 31, 5, f.



figurines there are other instances of contact with this type<sup>1</sup>. Conceivably then, these figurines are summary repetitions of the "Pappas type," which was so well known that a mere hieroglyphic sufficed to represent it.

The next stage in development is shewn by the seated figurines 653—656 which, though executed by stamping the clay with a flat mould or die, preserve certain features of technique peculiar to the hand-made seated figures just mentioned<sup>2</sup>. These are the pinched-looking face, the flat body without any modelling, the absence of any small modelled features, the use of paint for all detail, and the application (after stamping) of rude, disproportionate, hand-made necklaces and headgear<sup>3</sup>. Characteristics due to stamping are the width of the body, the absence of any disengaged limb, the limp attitude of the arms laid flat down the front of the body, with the hands resting on the knees. Difficulty has been experienced in rendering the neck, and the connection of head and body. In short, there is a strong resemblance to the hand-made figurines of the preceding class, modified by certain restrictions imposed by the use of the die. An old style is adapted to new methods, and the new technique, in spite of more careful and elaborate execution, falls far behind the old in variety, vitality and interest.

Among the early moulded figurines from the Heraeum of Tiryns, in both seated and standing types, a certain number stamped in hand-made style with a flat mould or die<sup>4</sup>, are historically equivalent to these figurines (653—656) on the Acropolis. Though found contemporaneously with moulded work in sculptural style, and considered by the excavators to reach a period perhaps as late as 500 B.C.<sup>5</sup>, they none the less

<sup>1</sup> Class II of the masks.

<sup>2</sup> According to Lenormant similar figurines were found at Tega also in layers as late as the 6th century, and coincided with moulded figures of the next class. *Gazette Arch.*, 1878.

<sup>3</sup> The figure is executed by stamping only from head to knees. In most places moulding begins with the head only. *B.S.A.*, xiv. p. 48 seqq.; *Argive Heraeum*, II. p. 7; *Tiryns*, I. p. 53, Boeotian "Pappades," class III; Hutton, p. 15.

<sup>4</sup> *Tiryns*, I. p. 64, Nos. 24, 25, 26, 30, 31, 32 (seated), and p. 71, Nos. 56, 57 (standing). The arms are reduced to a flat fin, or laid down close to the body, whereas in the hand-made figurines the arms are raised.

<sup>5</sup> *Ibid.*, pp. 56, 71.



shew the earliest use of moulding, before sculptural style began to be reflected in terracotta work. At Tegea, figures similar to Nos. 656, etc. were found by the excavators in strata of the middle of the 6th century<sup>1</sup>, and on the Acropolis these figures seem to be the highest point reached by terracotta work until the sudden appearance of archaic sculptural style in the "pre-Persian" figurines (No. 3 seqq.), so that on the Acropolis, as elsewhere, the type must have been in vogue during the middle of the 6th century.

To the period of moulding in hand-modelled style also belongs class II of the masks. Together with the seated stamped figures, they seem to represent terracotta work on the Acropolis previous to the outbreak of activity in sculptural style, and can be placed as late as the middle of the 6th century. It is almost impossible to discern any historical development within the class itself, as in such small and roughly executed objects it is hard to distinguish between genuinely early work and inferior work of a later period, so that no attempt has been made to arrange the class in any order but that of merit. It must however be borne in mind that though the type was probably not reproduced much later than the middle of the 6th century, its lifetime covers a long period and began long before.

In the third quarter of the 6th century the course of terracotta development on the Acropolis leaps a mysterious gap. From figures such as those just discussed we pass straight to a wholly different style in which helpless fumbling ways are left behind. In the great mass of pre-Persian sitting and standing female figures, and in class II of the masks, both conception and execution are influenced by an entirely new set of ideas. The figures are on a far larger scale, are provided with a ventilation hole, and are formed each figure in a single mould. The excavators described them as figures of "archaic" style, and on grounds of style alone they would be placed in the last fifty years before the Persian War. But to describe any figure from that period as of "archaic" style is no longer sufficient, since five different "archaic" styles have been found among the sculptures of the Acropolis in that half century alone<sup>2</sup>. Among the statuettes the universal type, and among the masks of

<sup>1</sup> *Gazette Arch.*, 1878.

<sup>2</sup> Vol. I. Introduction, sect. 3.

class III, the commonest type is one which shews "a tall egg-shaped head, slanting eyes, with large tear ducts, a nose of equal breadth throughout its length...and a mouth which ends with the lip corners turned up in a sharp bow, and melting off in a semicircular groove which runs all round the mouth"<sup>1</sup>—every feature which is considered to be characteristic of the Chiot<sup>2</sup> Korai. In addition, the standing terracotta figures are tall and slim, they have, as a rule, the slight downward bend of the head seen in the Chiot marbles, and in the majority of cases wear full Ionian dress. The highest date for Chiot influence in marble sculpture was about 540 B.C., but in the figurines the style cannot be so early, as it would not be adopted until its popularity in sculpture was well established.

The Attic revival in sculpture does not seem to have affected terracotta work, and the Chiot type maintained unaltered popularity till the appearance in sculpture of the more powerful and lasting domination of "Argive"<sup>3</sup> influence. Nos. 139—147, with the accompanying detached heads, shew this influence, No. 139, and heads Nos. 410, 418 being good examples of nearly pure Argive style. The other heads generally shew an interesting admixture of Argive features with Chiot survivals, in the combination of slanting eyes and smiling mouth, with the flat cheeks and the square heavy jaw of the Argive type. Beyond an occasional sign of blackening by fire there is nothing to shew that these figures and heads belong to the *Perserschutt*, and we have no means of knowing how quickly the coroplasts adopted new developments in marble sculpture, or how long any given style continued in fashion. The corresponding style found at Tiryns is considered by the excavators to have lasted from about 500 B.C. till the time

<sup>1</sup> Vol. I. Introduction, sect. 3, p. 21.

<sup>2</sup> For brevity, and for the sake of uniformity with vol. I., this term is used throughout to designate this particular type of Ionic head, both in the case of the marble Korai and of the class of terracotta figurines which resemble them.

<sup>3</sup> The term Argive has been adopted for the sake of uniformity with vol. I. to designate this particular Peloponnesian type. The accuracy of the term as applied to these terracottas is fully established by comparing the faces of Nos. 139, 148, 116—914, 410—427 with the Tirynthian figurines, e.g. *Tiryns*, vol. I. pl. III. 7, 8, 9.

of the Olympia pediment sculptures<sup>1</sup>, i.e. long after the date of the Attic *Perserschutt*. But the marks of fire, and slight shades of transition from Chiot to Argive style seen in the faces and heads of the Acropolis figurines, suggest that the change took place gradually, uninterrupted by any catastrophe such as the sack of the Acropolis, and that Argive influence was already reflected in terracotta work before 480 B.C.

Of the three classes into which the masks have been divided, class III, by far the largest, contains all the masks that shew, like the mass of pre-Persian figures just discussed, the sculptural styles of the end of the 6th and beginning of the 5th century. Argive style scarcely appears, there are but two<sup>2</sup> of pure Argive type, and four shewing a mixture<sup>3</sup>. The greater number shew Chiot style, some mixtures of Chiot and Attic, and some pure Attic type<sup>4</sup>. The large size and delicate execution of many of the masks give more scope than the figurines for varieties of feature and for effects obtained by mingling the styles. Nos. 623, 632, 675, 684 are the best Chiot specimens, and though all of one style, the variation of expression is worth attention. Nos. 680 and 723 are the largest, and have been the most elaborate, of those of mixed Attic and Chiot style, and there are many of smaller size with the same features. In spite, however, of their complete subjection to the influence of sculptured marble heads, an occasional trace of allegiance to the old style of mask (class II) appears, in the occurrence of the headdresses peculiar to figurines and masks of that type, i.e. the three pendant ornaments, and the spiked crown.

The three types of mask, therefore, reflect three out of the four main stages in the history of the figurines though they lack one stage, that of genuine hand-modelling. Class I corresponds to the early period of moulding in sculptural style seen in heads Nos. 598 and 816 (xoanon type), class II reflects the period when terracottas were stamped conscientiously in the style of earlier hand-made models, and class III shews that sudden submission to laws provided by marble sculpture, noticed in the pre-Persian figurines.

<sup>1</sup> *Tiryns*, vol. I. p. 56.

<sup>2</sup> Nos. 648, 661.

<sup>3</sup> Nos. 647, 705, 800, 827.

<sup>4</sup> Eleven, Nos. 628, 676, 696, 721, 722, 727, 788, 793, 799, 802, 818.



To Miss Hutton's<sup>1</sup> dating of the reliefs there is little to add. She assigned them to the very end of the 6th century and to the early years of the 5th. The headdress of the seated goddess, No. 1338, and of the spinning maiden, No. 1329, are common at the beginning of the 5th century on the heads under Argive influence, and both heads shew, combined with the slanting eyes and smiling mouth, the long heavy jaw peculiar to the Argive type of face. These two reliefs in particular recall red-figured vase painting of "severe" style. They shew the same conventional, geometric drawing, the same clearness of design; if the colouring were well preserved, the figures contrasting with the blue background, we should see the same emphasis and importance of the silhouette.

Here ends the great bulk of what remains to us of Acropolis terracotta work, and reviewing this analysis of the styles evident down to 480 B.C., we find two main lines of development at work. First there is the rude hand-made style seen in No. 1215 and the fragments of unnumbered seated figures, a style common to all early Greek sites on the mainland. Then at some point fairly early in the career of this style, a process of moulding, or rather of stamping, came into use, which produced the same effect, except that the body became flat and lifeless, and poses rigid and restricted. This is the stage reached by No. 656 (et seqq.). Then in the second half of the 6th century occurs the outburst of sculptural style, forming a complete contrast to the work that immediately preceded it, a break, without transition, best seen in the masks, after which the sculptural style is continuous and universal.

All that survives to represent the entire period from the Persian War till the middle of the 4th century is three figurines<sup>2</sup> and a handful of heads<sup>3</sup>. These heads, however, are of very high artistic merit. Nos. 581, 583, 597, 602, 1492 shew the height of Peloponnesian influence; the shape of the head, the modelling of eyes, mouth and cheeks give in miniature the style of the Olympian pediments, and are probably slightly later in date. Nos. 584—6, 589 shew early Parthenon style, the peculiar droop of the lower eyelid towards the outer corner, and the full lips can be paralleled in certain heads of the

<sup>1</sup> *J.H.S.*, 1897, p. 306.

<sup>2</sup> Nos. 332, 529, 1453.

<sup>3</sup> Nos. 561, 582, 583, 584, 585, 586, 587, 589, 590, 597, 602, 1105, 1492.



Parthenon frieze. Nos. 332 and 529 are later, towards the close of the century.

Few of the 4th century figurines are of much value, or sufficiently well-preserved to warrant classification. Nos. 1435, 1440, 1447, 1450, 1451, 1459, 1462 are fine pieces of work of pure "Tanagra" style. Possibly the moulds came from a Boeotian workshop, and they are to be dated with similar figures from Tanagra tombs, belonging to the last years of Alexander's reign<sup>1</sup> or the years following his death<sup>2</sup>. Nos. 1202—1458 are contemporary, and by the coarseness of the work, are probably of local manufacture. From No. 1191 onwards the style is later, shewing more movement, more picturesque motive, and much extremely poor work.

### III. SUBJECTS AND MEANING

Terracottas found in shrines owe their position there to one of two reasons, either to some accidental or arbitrary association in the mind of the donor, or to some definite and probably religious significance attached to them, that is to say, they were made for the sole purpose of dedication in a shrine<sup>3</sup>. All the terracottas in this collection must come from some shrine or other, and they fall into two main divisions which illustrate this distinction. The 4th century figurines, with a few dolls and toys of earlier date, owe their position in the shrine (whatever it was) to individual caprice on the part of the donor: they were made for some totally secular purpose, ornaments or playthings, and when they were made there was probably no thought of ultimate dedication. Hence they shew a large variety of types: among the ordinary genre subjects of 4th century terracotta work, the little heads of Athena<sup>4</sup>, that of Heracles<sup>5</sup>, and Nos. 1472 and 1501 alone may with certainty be said to represent definite deities<sup>6</sup>.

<sup>1</sup> Pottier, *Stat. de terre cuite*, p. 106; Rayet, *Etudes d'Arch. et d'Art*, p. 278. Lolling pref. to Kekulé, *Thonfig. von Tanagra*, pp. 11—13.

<sup>2</sup> Furtwängler, *Coll. Sabouroff*, vol. II. pp. 4—7.

<sup>3</sup> C. A. Hutton, *Greek Terracotta Statuettes*, p. 13.

<sup>4</sup> Nos. 1481, 1512.

<sup>5</sup> No. 1441.

<sup>6</sup> If  $\Pi M_{\frac{\pi}{\lambda}}$  designates a point south of the Propylaea, then these figurines may come from the precinct of Artemis Brauronia. It would in that case be

The pre-Persian figurines, on the other hand, that is, those dated between the Peisistratid period and the Persian War, shew such a remarkable uniformity of sex, type and style, that some definite meaning must have been attached to them; they represent the second class of votive offerings, those specially made for the purpose of dedication. Since, moreover, a great number of these figurines were in all probability dedicated to Athena<sup>1</sup>, it is not unnatural to suppose that their significance bears some relation to her cult. In the case of the armed seated and standing figures this is obviously true—they represent the goddess herself, but the significance of the bulk of the material is by no means clear.

The most important problem of identification is that of the seated and standing pre-Persian figures that either have no attribute at all, or carry a flower or fruit in the hand laid against the breast. It is the problem offered by the marble Korai of like date; it is presented also by the masks, and by all uniform series of statues and figurines, without definite attributes, of the same sex as the divinity on whose temple site they are found.

It has been suggested that certain types of terracotta votive offerings found in shrines are representations of the local xoanon or cult statue<sup>2</sup>, and that the large array of seated pre-Persian figurines without attributes in this collection represent the "ancient image" of Athena on the Acropolis<sup>3</sup>. Since, to a superficial glance, this type of figure seems to have no arms and to be cloaked in a garment decorated with gaily painted patterns, it has been thought to represent the image of Athena at Plynteria, stripped of its armour and wrapped in the peplos. On a close examination, however, it appears that the hands were intended to lie outside the drapery, palms downwards upon the knees. This is clearly seen in Nos. 151, 226, 243 where the hands are drawn in black on the white slip, and it is faintly discernible in other cases, though in the majority the paint

a pleasant conjecture that these genre figures were offerings made, like those of Timarete (*Anth. Pal.* vi. 280) at the Shrine of Artemis, on the eve of marriage, for which Athenian maidens qualified by "performing the mystery" at the precinct of Artemis Brauronia on the Acropolis.

<sup>1</sup> From their provenance. See p. 319 above.

<sup>2</sup> Lenormant, *Gaz. Arch.*, 1878, p. 48, figurines at Tegea. *Tiryns*, vol. i. p. 57.

<sup>3</sup> Frickenhaus, *Ath. Mitth.*, 1908, p. 17.

and slip are too much destroyed to permit this to be seen<sup>1</sup>. The attitude has no significance for the site or period; it is shared with the type of No. 656 here and elsewhere, and is due to the flattening of all members to suit the process of moulding. Used here for convenience sake, it may perhaps be derived from remoter sources. It is common in Egyptian statues<sup>2</sup>, whence perhaps it passed into the repertory of Greek artists; a well-known instance of its use in the Greek world is the seated statues that lined the sacred way at Branchidae.

The standing figures afford no ground for the supposition<sup>3</sup> that they reflect the type of the same image, the hand that held the patera being, for "technical reasons," rendered empty and laid against the breast! In the first place, in the majority of cases, the hand is not empty but holds a fruit or flower. In the second, the reasons for so placing it, though certainly technical, due to circumstances of moulding and of fragility, are not due to the modification of a particular image. The attitude has a wide distribution and a long history, not confined to any site, region or date<sup>4</sup>.

It is useless to look among the terracottas for a reproduction of any particular image. There are among them a number of types, which shade off into one another in a manner which must preclude the recognition of any specific image. The ordinary seated type appears with a helmet<sup>5</sup>, with a gorgoneion<sup>6</sup>, the standing type with a helmet<sup>7</sup>, also a shield<sup>8</sup>, a water-pot or basket<sup>9</sup>, and the dress of figures of this type which have no attributes, shews considerable variation.

It is, however, commonly held that, though these terracottas reflect no particular image, they none the less represent

<sup>1</sup> Similar figures in which the hands are drawn in this position are Louvre, Nos. 175, 176, and one unnumbered. Athens, National Museum, No. 4528. Moulded are Louvre, Nos. 177, 179, 189. Fitzwilliam Museum, two specimens.

<sup>2</sup> Mr Ogilvie, who accompanied, as draughtsman, Dr Reisner's expedition at Gizeh, suggests that this attitude implied dignity and importance among the ancient Egyptians, as it does among the Mahometan Arabs at the present day.

<sup>3</sup> Frickenhaus, *Ath. Mitth.*, 1908, pp. 17 seqq.

<sup>4</sup> Profuse examples of this type occur among the figurines from Corecra (Carapanos Collection, National Museum, Athens, also *B.C.H.*, xv. pp. 33 seq.). Its distribution can be studied in Winter's *Typen Katalog*, I. pp. 44, 53, 55, 57.

<sup>5</sup> Nos. 141—339.

<sup>6</sup> No. 285.

<sup>7</sup> Nos. 14, 36, 551.

<sup>8</sup> No. 20006.

<sup>9</sup> No. 20.



Athena. There is plenty of evidence for representations of Athena unarmed at various periods, but particularly in the 6th century<sup>1</sup>, and the manner in which helmets and gorgoneia are introduced upon figures which in pose and dress otherwise exactly reproduce the ordinary unarmed seated and standing figures, suggests the introduction of a new fashion upon an old type. Moreover, in the case of the reliefs, Athena has been rightly recognised, in every type<sup>2</sup>, and one of these<sup>3</sup> shews a seated female figure, draped in Ionian style, and wearing a stephane, who, but for the sceptre and patera in the hands, exactly resembles the series of standing figurines. It must, however, be borne in mind on how many sites, in precincts and graves, dedicated to how many goddesses, the female sitting and standing figures have been found<sup>4</sup>, and also that whatever interpretation is true for the terracottas, must also be true to some degree at least, of the marble Korai.

Neither the marble Korai, nor the terracottas can well be substitutes for human sacrifice, but there may be truth in the conjecture that both are figures "of purely indefinite personality, a suitable offering to a maiden goddess, having reference to the deity rather than to the worshipper."<sup>5</sup> This conjecture is on the side against human sacrifice; and though such a vague idea could scarcely in primitive times have occasioned such quantities of votive offerings on so many different sites, it is perhaps the nearest approach we can make to the primitive idea behind this type of votive offering. The eternal feminine is certainly one of the earliest cults, and goddesses, even ancient ones, surely need no other attribute to secure their

<sup>1</sup> E.g. François Vase. Gerhard, *Aus. Vas.*, pl. cccxxiii. 102; "Introduction" pediment. Wiegand, p. 101, pl. viii. 3; *Arch. Zeit.*, 1882, pl. i. 9; Furtwängler in Roscher's *Lexicon*, Athena.

<sup>2</sup> C. A. Hutton, *J.H.S.*, 1897, p. 306.

<sup>3</sup> Nos. 1337 and 1338.

<sup>4</sup> Vol. i. p. 33.

<sup>5</sup> For various views on the question, see Pottier, *Stat. de terre cuite*, pp. 38 seqq.; Rouse, *Greek Votive Offerings*, pp. 302—308; *Tiryns*, vol. i. p. 57. The seated attitude among Tirynthian figurines is considered in itself sufficient proof that such figures represent a goddess. Dickins, vol. i. p. 33, however, rules the Acropolis seated marble figures out of his own category as "suitable offerings to a maiden goddess" by suggesting that they represent matrons—in which case, if they are not portraits, it is hard to see why they should be offered at all. That, however, there is nothing in particular to suggest matrons in the pose and dress of the Acropolis seated figurines is apparent by this discussion.



due of homage. The Korai and these terracotta figures, with their daintily folded draperies and carefully dressed hair, are quite adequate representations of divinity.

It has been held that all the pre-Persian figures represent Athena, even those that hold a four-footed animal or a bird<sup>1</sup>.

These figures probably represent Artemis or Aphrodite<sup>2</sup>, or indicate worshippers carrying votive offerings. But that it was unnecessary to differentiate deity and worshipper by peculiarities of costume, is seen by the resemblance of the armed figures of Athena (Nos. 14, 36) in all but attributes, to the Hydriophore type (No. 20). The seated figures, however, can scarcely be worshippers bringing offerings, and the occurrence of a lion in the lap in two cases (Nos. 1224 and 1479) precludes such a possibility and indicates Cybele<sup>3</sup>. Early Greek art had but two or three formulae for female figures, and they served for whatever subject was in request.

The figures with a swan (Nos. 144, 147) belong perhaps to the category formerly termed Leda but demonstrated by Furtwängler to represent Nemesis<sup>4</sup>.

One large class of standing female figures has, however, a definite meaning, the Hydriophore (Nos. 20—1090), which needs no remark, as the type is sufficiently common<sup>5</sup>. Its importance in the worship on the Acropolis is demonstrated by the Parthenon frieze, and a hydriophore survives on the Olive Tree pediment.

The interesting figures known as Heracles and Iris (Nos. 1444 and 1446) are so named from the striking resemblance that the two figures, placed together, bear to the Heracles and Iris of the "Introduction" pediment. Heracles is immediately recognised; his attitude, but for a slightly different direction of the thighs, is that of Heracles in the pediment. The fragment of Iris is of the "running Nike" type, and examination

<sup>1</sup> Kastriotis, *Ath. Mitth.*, 1894, p. 491. He refers to figures in this collection with a shield on one arm and a bird in the other hand. No such figures are there now.

<sup>2</sup> *Arch. Anz.*, 1893, p. 146.

<sup>3</sup> This type of Cybele is rare in Attica during the 5th century, commoner in Hellenistic times. *B.C.H.*, xiii. p. 556; *Arch. Anz.*, 1893, p. 146.

<sup>4</sup> *Coll. Sabouroff*, i. vase introduction, p. 8.

<sup>5</sup> At the sanctuary of Demeter at Tegea there were among the figurines 200 "representations of Demeter," and 500 water carriers. C. A. Hutton, *Greek Terracotta Statuettes*, chap. i.

of the back of the figure shews that she once had wings, which are now broken off. No other case is known of a group of terra-cotta figures imitating or reproducing a sculptural group at this period. But if the figures are placed in front of the Introduction pediment, in the corresponding positions to the Heracles and Iris of that work, it is impossible to resist the conclusion that the artist who made the figurines had the poros pediment in his mind.

The exact significance of masks as votive offerings is hard to determine<sup>1</sup>. Those described here are entirely of the "protome" type, which outside the Acropolis has been most common in tombs, thus acquiring the name "Funeral masks." They have, however, been found in large numbers in the sanctuary of Artemis Orthia, and to a certain extent at the Argive Heraeum, shewing that the practice of dedicating them was as common for shrines as for tombs.

The resemblance between these masks and the female figurines, particularly those of the Chiot type, is so strong and is preserved so minutely in details of headdress and coiffure<sup>2</sup>, that it is impossible not to see some connection between them, viz. that the masks present the part for the whole, and that their significance is in reality the same. It has already been observed that the earliest use of moulds in the hand-made style was to stamp the face only, while the body was completed by hand. Both these entailed a mould which gave the face and front of the head only, surrounded by a narrow flat ledge—the rim of the mould, which gave to figures of class 656 the flattened appearance of neck and chest<sup>3</sup>.

<sup>1</sup> In dealing with this collection, the word mask is used for convenience sake for "protome," and does not imply any connection with masks intended to be worn on the face.

<sup>2</sup> The fact that No. 678 has empty eyeballs is purely accidental. The edges of the sockets are rough and jagged shewing that the eyeballs fell away when the face was broken across the eyes.

<sup>3</sup> The masks of class II have all had this spreading plaque around them, particularly below the face, which suggests the intended connection of the mould with a body. The Spartan masks with perforated eyes and mouths, representing masks intended to be worn, have not got it. In one specimen here (No. 707) this plaque extends and includes hands projecting forward on each side. Certain Boeotian Pappades in the Louvre, of similar head type, have flat bodies and hands projecting in the region of the waist, in similar fashion. This increases the probability that these masks were regarded as a section of a complete figure.

It is possible that from the frequent use of these head-moulds a custom arose of stamping the head by itself on a scrap of clay, and of dedicating it as a separate offering<sup>1</sup>. The earliest of these head-moulds were in the style of the hand-made figurines that preceded them. So the masks were evolved first in hand-modelled style, resulting in our masks of class II, but were continued later in the elaborate and beautiful sculptural styles. The popularity of this type of votive offering may have been encouraged by the custom of dedicating theatrical masks<sup>2</sup>, in fact at Sparta both sorts occurred in large numbers, side by side. Their frequent occurrence in tombs may be due to a misunderstanding of the portrait heads on Egyptian coffin lids<sup>3</sup>, but just as female terracotta figurines are constantly found in burials, the masks occur there too, dedicated like those found in shrines, the part for the whole.

#### IV. NOTES ON CLAY, COLOURING AND TECHNIQUE

There is nothing to add to M. Martha's analysis of the clays of Attic terracottas<sup>4</sup>. In this collection the fine pale red variety is nearly universal: it is very hard and brittle, but has a powdery surface easily scratched and injured. Notable exceptions are the bright yellow clay, coarse and soft, occurring in Nos. 171, 172, 557, 565, 612, the greenish buff variety that appears in Nos. 286, 1444, 1446, and the gorgoneia, and the dark red sort, with a polished surface, that is seen in Nos. 548, 567.

There is no local peculiarity of manufacture to notice. All the pre-Persian figures are *of one aspect*, the front only; the backs are plastered over with an unworked piece of clay.

<sup>1</sup> So far as I know, no genuinely hand-made protomai exist. Even the earliest are moulded.

<sup>2</sup> Strabo, VIII. 363. The passage probably refers to Athens.

<sup>3</sup> Hutton, *Greek Terracotta Statuettes*, p. 27.

<sup>4</sup> *Catalogue des fig. de terre cuite au Musée de la Soc. Arch. d'Athènes*, Introduction, p. xiii.



Heads, however, are sometimes treated in the round, with a separate mould for the back, e.g. the Heracles and Iris group (Nos. 1444, 1446), the helmeted heads, a few Chiot figurines without attributes (Nos. 167, 229, 407) and the heads of earlier Argive style (Nos. 139 seqq.). In a few cases the back of the head, having been separately made, has split off and has been lost (Nos. 414, 416, 417, 419, 425).

In what careful detail the moulds were worked and how little was left to be done to the figurine after moulding, is seen by the long lists of heads, identical in the smallest feature, produced evidently from a single mould. In all the pre-Persian figurines the depth of modelling is slight, the air hole is small, and the walls of clay are comparatively thick and heavy. After the Persian War a great difference is noticeable. The thickness of clay becomes gradually less, the figures are genuinely hollow, depth of modelling increases, while both size and weight decrease. Several moulds come into use, at least two, one for the front and one for the back of a figure. In a few cases it appears how a good piece of work could be spoiled by careless joining of the front and back (Nos. 527, 528, 529, 1210).

Almost all the figurines are finished in the usual manner. The entire figure is covered with a white lime wash, applied after firing, and over that, wherever required, colour is laid on, the white slip underneath rendering the tints clear and bright, and remaining uncovered as a background, wherever desired. Both slip and paint are extremely perishable, they have been subjected to no heat, and rub and flake off easily with the least unwary handling. The colouring of most of these figurines perished during their long confinement in the earth, but still more has been lost by rough treatment since the time of excavation.

The use of paint among the pre-Persian figurines, like the style of modelling, falls into two classes, one system is peculiar to the hand-made figurines, and those moulded in the same style, the other to the figurines shewing sculptured style.

The former is best seen in figurines, Nos. 651—656, and in a few of the masks of class II, Nos. 639, 678, 707, 725, 732, 805, 824, especially in No. 625, though in none of these is it really well preserved. It is rude and conventional, occasionally



even grotesque. Yellow and red are the favourite colours, picked out with black, all these are used for the headdresses; yellow is used for earrings, and where the plaque is preserved below the face, it shews conventional patterns in the same colours. The eyes are drawn in black, the lips coloured red, but there are splashes of black, yellow, or red upon the cheeks; in one case a black splash on the nose (Nos. 625, 732, 805, 824). This colouring is further evidence of the connection of these masks with early moulded figurines of hand-made style, which, particularly in the case of "Pappades," shew the same dabs of paint on nose and cheeks<sup>1</sup>.

Quite different is the method used in colouring the figurines and the masks of sculptured style. The paint is brilliant, and but for a certain exaggeration of effect, naturalistic; it is also applied with remarkable care and accuracy, particularly in the case of eyes and eyelashes. Attention has already been drawn to the fine work apparent in the reliefs<sup>2</sup> in which the careful elaborate manner of outlining flat washes of colour with a fine grey line is especially remarkable, for instance the scales of Athena's aegis in No. 1340. Among the figurines the colouring is in some cases well enough preserved to give a fair idea of the original scheme (No. 3 and several following it: also Nos. 14, 34, 141, 142, 146, 149, 151, 215, 226, 161—364, 623, 632). The large mask, No. 623, is especially worthy of admiration, and the seated figurines Nos. 149, 215. The commonest colour is red for large surfaces of drapery, black and blue in combination with it for borders or small patterns, while green and yellow occur, though more rarely. The cheeks are bright pink, the lips crimson, for the hair black is commonest, though yellow also occurs (Nos. 538, 547). Eyes, eyelashes and eyebrows are drawn in black<sup>3</sup> turning to grey. Small patterns in red and black, occasionally blue (No. 623) on the white ground, are used to decorate the stephane, or stephane and veil have been plain green, blue or black (Nos. 3, 146, 169, 233, 281). The helmets of armed figurines have

<sup>1</sup> Louvre Museum, Nos. 136, 141, 143. *J.H.S.*, xxix. p. 308, Grave 12.

<sup>2</sup> *J.H.S.*, 1897, p. 306.

<sup>3</sup> The colouring of the terracottas, essentially naturalistic in intention, presents a contrast to that of the marble Korai, which is commonly decorative, with red eyes, etc. v. Kavvadias and Kawerau, 'Ανασκαφαί τῆς Ἀκροπόλεως, p. 17, ἡ κόμη ἢ το ἐρυθρῷ χρώματι...κ.τ.λ.

been greyish-black (Nos. 14, 141). The drapery of the standing pre-Persian figures has a flat wash of red for one part, white for the other, with black and blue for borders: a blue chiton occurs on No. 302. That of the seated figures is covered all over with small red and black, or red and blue patterns on the white ground. The costume of No. 34 especially deserves attention, as the colour is well preserved: it consists of a red himation, white chiton, a red necklace, and white slippers with red stripes.

The colour of the 5th century figurines has disappeared: in those of 4th century date it is nearly effaced, but where discernible it is pale and subdued in tone. Pale blue is used for the chitons of Nos. 1191, 1419, 1435, and the tunic of No. 1437; pale pink occurs on No. 1262.

The trades of coroplast and potter were originally not distinct from each other, and from the earliest times figurines occasionally occur finished not in the ordinary coroplastic style, but in the manner of a vase. The Mycenaean figurines are a case in point; lustrous paint is applied upon the glazed surface of the clay, and subjected to firing. The colouring is therefore free from any attempt at naturalism, because only certain colours, resulting in red-browns, browns, purples and black, can survive great heat. The potter's method appears again in the head placed after No. 1215, on a couple of figurines at the end of the hand-made "pappas" series<sup>1</sup>, and breaks out quite suddenly in two figurines of Chiot style, a seated figure (No. 227), and a mask (No. 684), in which the glaze is very bright indeed. The lioness antefix (No. 1295) in style, technique, and even in subject, is as definitely related to the art of vase painting, as the technique of the Heracles and Iris, the gorgoneion and the snake head definitely imitate poros sculpture.

<sup>1</sup> The two methods of painting, one belonging to pottery, and the other to Coroplasion proper, are seen side by side throughout Boeotian Pappades, e.g. *J.H.S.*, xxix. pp. 308 seqq.

## V. NOTES ON COSTUME

The costume of the pre-Persian standing figures is easily understood in the light of Mr Dickins' analysis<sup>1</sup> of the dress of the marble Korai. The Ionic style is almost universal, consisting of a long-sleeved chiton, and over it a himation passing, as a rule, under the left arm, and fastened over the right shoulder. The right arm is bent up against the breast, the left hangs straight down, the hand gathering the skirts up to that side. This arrangement of drapery and arms is sometimes reversed (No. 556), and there are a few cases where the arrangement of the drapery is changed, but the arms remain the same (Nos. 51—536). The chiton is pulled over the himation in a pouch below the breast under which the himation passes. In these standing figures the coroplast has persistently misunderstood the Ionic dress. It has already been observed<sup>2</sup> that the skirts of the himation have been rendered as part of the chiton, and are painted a different colour from their own overfall. Only in No. 370 in relief No. 1337 is the correct rendering given. Many examples have a long fold of the himation falling down each side of the back, whereas in reality long folds could only occur on the side of the shoulder upon which the himation is fastened. No. 579 shews a manner of misunderstanding the Ionic epiblema, or possibly it is another case of the himation misunderstood. No. 40 looks like a similar arrangement, the himation, or epiblema, being caught up on the shoulders, or momentarily gathered there to allow the arms to rise. In No. 34, the arms, which have been raised, seem to emerge from cuttings in a piece of drapery worn across the shoulders as in No. 579. In No. 37 the overfall of the himation is gathered up under the arm under which it passes, and in No. 29 the conventional lift of the skirts to the left is retained while the hand that held it is otherwise employed. In No. 2000 the arms again emerge from the drapery where there is no apparent opening, unless special cuttings were made, and in many cases the drapery is too indistinct to be made out at all. All these confusions tend to shew that the coroplast was mechanically

<sup>1</sup> Vol. I. Introduction, sect. 6.

<sup>2</sup> *Ibid.*, sect. 6.



following models which he did not fully understand. A few true variations of the Ionic style are Nos. 542, 552, 1329, which shew the chiton only.

Nos. 54 and 544 shew one form of the old Attic costume, a fine chiton, with the himation worn over the shoulders like a shawl (vol. I. sect. 6, I, a and c).

The Attic peplos (vol. I. sect. 6, I, b) probably survives in the seated pre-Persian figurines. One of its features was its thickness and complete concealment of the forms of the body, and this is certainly true of the costume of these figurines. A horizontal band of paint visible in many examples just above the waist probably indicates the edge of the overfall. It is possible that this garment should be understood by the costume of the seated figures of the type of No. 656, etc., and if so, then the pre-Persian seated figures derive both attitude and costume from the same source.

The Doric peplos does not occur among the pre-Persian figurines: it appears on No. 332, and on No. 1453, where the archaic attitude of the arm is retained with the more modern dress.

The seated and standing pre-Persian figurines have had necklaces of circular beads, probably always scarlet (Nos. 34, 146, 255, 364). Shoes have also been nearly always the rule, sometimes white, more often scarlet (Nos. 166, 244, 364, 372, 385), in one case they are white with scarlet stripes (No. 34). No. 222 has bare feet.

Earrings occur only among the masks, on one relief (No. 1336), while the gorgoneia wear earrings instead of ears. Among the masks they are rare; a plain ring occurs on one Chiot mask (No. 632), but they are found chiefly among those of hand-made style, where they consist of a ring with three pendants, resembling the ornaments seen on some of the headdresses (Nos. 616, 626, 707, 770, 782, 817).

The hair of all the Chiot figurines is elaborately dressed. The commonest style is a thick mass of spiral curls arranged in rows, projecting over the forehead and framing the upper part of the face. Even more elaborate methods of fringes, loops, and waved bands, appear among the Chiot masks, and on some of the detached Chiot heads. A simple parting occurs now and again among the Chiot heads, but becomes



the rule with the severer styles of dress and headdress on heads and figurines of early 5th century styles.

The headdress of the Chiot figurines and masks is nearly always a high "stephane"; a stiff band, spreading at the top, and highest in the front, which encircles the head at a tilt from front to back, and meets on the nape of the neck behind, where it becomes quite narrow. The veil is attached to this stephane, from which it falls down the back of the figure, covering the back of the head<sup>1</sup>.

It occurs on similar figures from Coreyra, which are clearly local manufacture influenced by Ionian style<sup>2</sup>. That it was not confined to the use of women appears in No. 601, a bearded head of Ionian type. It is remarkable that this feature, so common among the terracottas, is not seen in the marbles, and that on the other hand the bands and rosettes that appear in the marbles are absent in the terracottas. Possibly both were Chiot fashions, but the broad band prevailed among the terracottas because it was suitable to coarse work on a small scale, while the narrow bands and rosettes were not. On the other hand the high stiff stephane would have a bad and awkward effect when executed in marble on a large scale. No inference as to the decoration or material of this stephane in real life can be drawn from the figurines: the painted designs are purely decorative. A narrow circlet, like a low polos, worn horizontally, appears on a few Chiot figurines (Nos. 37, 302, 544) and on two of the reliefs (Nos. 1337, 1338). It is commonest on heads and masks of Peloponnesian style. Among the masks occurs a species of low close cap (No. 628); also a cap with a high crown and narrow crinkled brim like the frill of an old English mob cap (No. 685).

A cap ending in a peak behind appears on Nos. 229, 407, another in two peaks on Nos. 167 and 609, in which case the front shews small holes for the insertion of small ornaments which have been lost. Caps of this sort are common in vase paintings<sup>3</sup>.

<sup>1</sup> This stephane and veil must have been very like that still worn by peasant girls in parts of Russia on gala occasions; it is generally covered with pearls or pearl embroidery.

<sup>2</sup> *B.C.H.*, xv. pls. vii. 1, 2, vi. 1, iii. i (the pure Attic head masks, Nos. 676, 696, 788, 818, do not wear this headdress).

<sup>3</sup> Cf. Gerhard, *Aus. Vas.*, ccxcix. R.F., Epiktetus, and clxi. "Ariadne." Also the flute player, Ludovisi Throne and the two girls, relief from Pharsalos, Louvre.

The most striking feature of dress in the collection is the headdress of the masks of class II. The commonest is a high spiked or rayed crown, worn at the same angle as the "Chiot" stephane. It may be combined with three pendant ornaments hanging from the upper edge over the front<sup>1</sup> or with ornaments at the ears<sup>2</sup>, while a headdress with a smooth upper edge has the pendant ornaments (No. 626). These headdresses must be derived from the whole figures whose type they follow, and in fact the spiked crown occurs on Nos. 651—655, on similar figures from Tegea and Boeotia, while No. 653 has the pendant ornaments hanging over the forehead. They seem to be some of the many queer and elaborate headdresses to be seen among figures of that period, notably among pappades, and where they occur on masks of Chiot style, it can only be supposed that they are taken over from the masks of earlier type, to which they naturally belong.

<sup>1</sup> Nos. 610, 616, 626, 627, 643, 678, 688.

<sup>2</sup> Nos. 616, 707, 770, 817.

<sup>3</sup> This type of headdress is always found on this sort of mask, whenever it occurs. See p. 151.

## PRINCIPAL WORKS CONSULTED

Winter in *Arch. Anz.*, 1893.

„ *Die Typen der Figürlichen Terrakotten*, I. and II.

Kavvadias and Kawerau, Ἀνασκαφαὶ τῆς Ἀκροπόλεως, Athens, 1907.

G. Dickins. Vol. I. of this work.

C. A. Hutton, *Greek Terracotta Statuettes*.

„ *Journal of Hellenic Studies*, 1897.

Perrot et Chipier, *Hist. de l'Art*, VIII. pp. 191 seqq.

Lechat in *B.C.H.*, xv. *Figurines de Corfou*.

*Annual of the British School at Athens*, vols. XIII., XIV.

E. Pottier, *Statuettes de Terre cuite dans l'antiquité*.

S. Reinach, *Nécropole de Myrina*.

Kekulé, *Thonfiguren von Tanagra*.

„ „ *von Sikilien*.

Daremberg et Saglio, *Dictionnaire*, “*Figlina*.”

*Argive Heraeum*, I. and II.

*Olympia*, vol. IV.

*Tiryns*, vol. I.

Furtwängler, *Das Heiligtum der Aphaia*.

„ *Collection Sabouroff*, I.

Catalogues, *Figurines de terre cuite au Musée du Louvre*. L. Heuzey.

„ *Terra Cotta figurines in the British Museum*. H. B. Walters.

„ *Figurines de terre cuite au Musée de la Soc. Arch. d'Athènes*.  
Martha.

„ *Musées Impériaux Ottomanes, Catalogue des figurines*  
*Grecques de terre cuite*. G. Mendel.

„ *Panofka, Terrakotten d. Kais. König. Mus. Berlin*.

„ „ *Ausgewählte Griechische Terrakotten*.





# CATALOGUE

## OF TERRACOTTAS

### I. HUMAN FIGURES

#### § 1. VARIOUS.

TEN Mycenaean figurines (unnumbered) of ordinary type, hand-made, with a pale buff clay slip, and lustrous red-brown, brown and black paint in conventional patterns. Nine figures and fragments are of female sex, the breasts indicated in relief: in two cases there is a plait of hair in relief down the back of the figure. One fragment is male, and is covered with pale red patterns.

H. .095 m. × .04 m.

Intro. pp. 322 and 338; *Arch. Anz.*, 1893, p. 140; Winter, *Typen*, vol. I. p. 1 and p. 2, 1 f.

#### **598.** Early archaic moulded head.

Staring horizontal eyes, thick coarse features, the hair in "Etagen-perücke"—a thick mass, worked in horizontal grooves, each side of the face, a fringe of loops over the forehead. Circular depression on the head; probably traces of a polos. Nose and chin damaged.

H. .099 m.

Winter, *Typen*, I. p. 1, also p. 21, 5 A.

**816.** Hand-made head. Technique soft and indistinct. The hair is in a smooth mass each side of the face. Traces of a headdress. Very much worn.

H. .069 m.

#### **1215.** Hand-made figures.

Flute player playing the double flute: the body a cylinder spreading at the base, the face pinched to form a nose. Locks of hair in relief applied to the top of the head. The surface

is defaced by fire and exposure. Left pipe of the flute, and the left arm, missing.

H. .138 m.

Introduct. p. 323; Winter, *Typen*, I. p. 1 and p. 23, 3.

Head (unnumbered) resembling the foregoing. Nose and chin distinguished from each other, eyes and eyebrows painted black. Locks of hair, as in foregoing, on top of the head, but indicated in black paint.

Surface of the clay glazed: the paint is lustrous, and there is no white slip. Cf. Mycenaean specimens.

H. .08 m.

Winter, *Typen*, I. p. 1 and p. 8, 2; "pappades-like"; Introduct. p. 323, 338.

Five fragments (unnumbered) of hand-made seated figurines. The lower part of the body is flat, the face as in No. 1215. The chairs have three legs, two forward, one back, and supports at the sides on which the arms rest. No seat is indicated. One example has a pattern of red and white dots on the skirt. There is no indication of sex, but their resemblance to the following class is sufficient ground for believing them to be female.

H. .098 m. × .065 m.

Introduct. p. 323; Winter, *Typen*, I. p. 24, 10 and 11; *Arch. Anz.*, 1893, p. 140, fig. 3.

Ninety-four uniform hand-made standing figures, probably of female sex, very rudely executed. The face is formed by pinching, the chest is flat, without indication of breasts, the arms fin-like projections, the lower part of the body a cylinder, rolled between the hands. The headdresses are a high pinched projection sloping backwards, or a strip of clay wrapped round the head. One specimen has lumps of clay, applied, for eyes. The paint has been red-brown, in criss-cross decoration on the breast, in bands round the lower part of the figure. Many are marked on the back Προπ. B.A., i.e. N.E. of the Propylaea.

H. .135 m. × .053 m.

Introduct. p. 324; Winter, *Arch. Anz.*, 1893, p. 146; *Typen*, I. p. 1 and p. 24, 2 a, 3 a, 4 a, 5 a, 9 and 10 c.

Two figurines, in modelling resembling the foregoing, but finished with lustrous paint without the white lime wash, the surface of the clay having a slight glaze. The paint is brownish-black in colour. Both are marked Προπ. B.A.

(a) Complete specimen, paint in horizontal bands.  
H. .041 m.

(b) Fragment, without head, paint in bands, and a row of round spots, probably representing bullae on a chain, round the neck.

H. .08 m.

Winter, *Typen*, I. p. 1.

Figures shewing transition from hand modelling to stamping with a die :—

**650, 651, 652, 653, 654, 655, 656, 657** are fragments of seated female figures, stamped solid, the clay being in consequence thin, and the appearance of the figures flat and board-like. The heads preserve the style of the foregoing examples, shewing, however, rather more care in execution. The arms lie inert by the sides, the hands resting on the knees. There are no chairs, the sitting position being achieved by merely bending the figure, which is supported by a single projection or "leg" behind. Headdresses and ornaments are hand-made and applied after stamping.

The headdresses shew traces of yellow paint, the bodies, of patterns in red.

For technique and date see Introd. p. 324; dress, p. 342; pose, p. 331; Winter, *Typen*, I. p. 1 and p. 29, 2 c.

**650, 651, 652, 654, 655, 656, 657** are almost precisely similar to one another. On the head is a spiked, or rayed crown, and a band of clay in a drooping curve across the neck indicates a necklace (ὄρμος), and is fastened by a round ornament, probably a fibula, on the shoulders. Nos. 650 and 655 are from a single mould. No. 650 has lost its crown.

H. of best preserved, crown to knees, .098 m.

**653.** Has remains of an elaborate headdress of broad bands or fillets wound about the head, with tassels or pendant ornaments over the forehead (cf. headdresses seen among class I of

masks). Round the neck is a string of circular beads, a chain with three bullae, and a third chain like that of the preceding examples, fastened on the shoulders with rosettes, the ends falling down by the arms, and ending in a round ornament. Rosette of the right shoulder, round ornament from left arm, missing.

H. to waist .107 m.

Winter, *Typen*, i. p. 26, 5 (erroneously referred to the National Museum).

Two fragments, unnumbered, of similar figures on larger scale. In both cases right shoulder only with ὄρμος and discs. One retains paint on the chest—green palmettes outlined in black, also traces of red.

**1444, 1446.** Iris and Heracles.

Two fragments of figures possibly forming part of a group. As the pose of both has shewn considerable movement of arms and legs, it is probable that several moulds were used for each: No. 1446 has a ventilation hole. The clay is pale buff in colour, and in both cases the paint is laid on without the usual white lime wash, and has been fired.

Introd. pp. 322, 333.

**1444.** Iris, torso only: her dress is a skin-tight purple tunic girt at the waist, a band of simple geometric design, on a ground reserved in the clay, indicates embroidery at the neck. Symmetrical curls fall on the breast each side of the neck, and a knot of hair lies on the centre of the back, each side of which are symmetrical breakages indicating that the figure was winged. The body has a turn to the right below the waist, the right leg having been advanced sideways to the right, the left leg slightly advanced forwards. The right arm has been raised to the side, the left extended sideways and lowered. The attitude if completed in the direction of these indications would be that of the Nike of Archermos.

H. .125 m.

**1446.** Heracles wearing the lion's skin: its scalp upon his head, the forepaws knotted on his chest, the tail curling up towards front at the waist. The right arm has been extended forwards, the left raised. The left leg has been advanced. The lion's skin is slightly in relief. The faces of



Heracles and the lion are preserved in clay-colour, the features of both finely drawn in purplish-black. The lion's skin is reddish-purple, the shirt of Heracles purple; Ionic influence is patent in the oblique set of his eyes. Arms and legs missing.

H. .125 m.

Winter, *Typen*, I. p. 2.

## § 2. STANDING FIGURES WITHOUT ATTRIBUTES.

The following figures up to No. 1426 (p. 382) are pre-Persian figurines of "Chiot" style, belonging to the close of the 6th century.

The following 77 specimens are standing draped female figures, shewing, where the heads are preserved, Chiot style. The drapery is Ionic, consisting of a sleeved chiton, over which is worn a peplos, passing, normally, under the left arm, and fastened over the right shoulder. The headdress is a high stephane, from which a veil falls behind on to the shoulders, and the hair is worn in a thick fringe of curls framing the brow. All have had, when new, necklaces and slippers, and stand on a plinth. The left arm, as a rule, hangs straight, the hand drawing the skirts of the clothing to that side in the "Spes" attitude, the right arm is bent up, the hand holding a small fruit or closed flower against the breast. In many cases this attitude is reduced to a formula, the object in the hand being often so poorly expressed, that when the colouring has worn off, it is practically indistinguishable. Chiton and himation have had border patterns or stripes, and have been brightly coloured to contrast with each other, red against white. When not stated, the colouring is practically effaced. No. 3 (fig. 1) is the best preserved example of the type.

For style and date, see pp. 326 sqq.; for interpretation, pp. 331 sqq.; for costume, pp. 339 sqq., 341 sqq.

Winter, *Arch. Anz.*, 1893, p. 141, and *Terrakotten*, I. pp. 11, 44; C. A. Hutton, *Greek Terracotta Statuettes*, pp. 15—18 and Chap. III.; E. Pottier, *Stat. de terre-cuite*, pp. 34—42; *B.M. Catalogue*, Walters, p. xxix; Huish, *Greek Terracotta Statuettes*, pp. 80, 81; Homolle, *De antiquissimis Dianae Simulacris*, p. 46; Rouse, *Greek Votive Offerings*, pp. 302 sqq.

Eighteen from a single mould :—

H. of best preserved (No. 3) .318 m.



No. 3.

**3.** Paint well preserved. White chiton, red himation, black on stephane, hair, neck of chiton, upper and lower edges of himation. Red and black pattern on stephane. Remains of blue on veil, of red and blue on plinth. Traces of the drawing of eyes, lashes and eyebrows.

Slightly damaged.

*Arch. Anz.*, 1893, p. 141, fig. 5; Winter, *Typen*, I. p. 44, 4.

**4.** Paint well preserved; red chiton, white himation bordered with black. Folds of chiton drawn in white, of himation in red. Feet missing. Damaged.

**8.** Remains of colour. The right arm and fingers are outlined in black. Considerably damaged and repaired with plaster.

**13.** Paint well preserved; white chiton, red himation bordered with blue. Black on stephane and hair. Traces of the drawing of the eyes, of blue on the plinth.

Damaged and partly restored with plaster.

Less well preserved :—

**1, 2, 9, 11, 23** are complete figures; all retain vestiges of colouring, and are considerably repaired and restored with plaster.

**12, 15, 28.** Feet missing. Faint traces, only, of colouring, repaired at the neck, and considerably defaced.

**6, 52.** Fragments as far as the knees only, repaired at the neck. No. 52 has traces of colouring, both much damaged.

**35, 50.** Fragments to waist. Traces of colouring, repaired at the neck, and much damaged.

**7, 26.** Fragments lacking head and feet. Traces of colouring. No. 7 repaired at the shoulders.

Nine from a single mould :—

H. of complete specimen (No. 10) .319 m.

**10.** Considerable remains of colouring. Folds of (white) chiton drawn in black. Damaged, repaired at neck and knees.

**24.** Remains of colour. Pattern on the stephane as in No. 3. Face and feet missing; much repaired.

**31.** Fragment to knees. Paint well preserved; red chiton, white himation, black hair. The stephane has bands of alternate red and white. Traces of drawing of eyes and eyelashes. Repaired at neck.

**46, 47, 55** are fragments retaining but faint traces of paint. Nos. 46 and 47 to waist, No. 55 head and shoulders only.

Three unnumbered fragments.

Ten from a single mould :—

H. of complete specimen (No. 21) .278 m.

**18.** Colour well preserved. White chiton, red himation, bordered with black, the folds of the latter drawn in white. Traces of the drawing of the eyes. Black on stephane and hair, blue on veil and plinth. Repaired, feet missing.

**30.** White slip well preserved, traces of paint, and of drawing of eyes. Repaired, feet missing.

**21, 25, 49** are of no particular interest.

Nos. 25 and 49 are fragments only, and much defaced.

Five unnumbered fragments.

Two from a single mould :—

**38.** Fragment to below the waist.

H. .15 m.

**48.** Fragment to the waist.

Four from a single mould :—

H. of complete specimen (No. 16) .24 m.

**19.** Fragment lacking head and feet. White chiton, red himation bordered with black, bands of red and black at the foot of the chiton.

**56.** Fragment from neck to thighs. Red chiton, white himation, traces of blue on the veil.

**16.** Complete, paint effaced.

**42** is a fragment only.

Two from a single mould :—

H. of complete specimen (No. 22) .28 m.

**22** and **53**, both much defaced, the latter lacks its head.

Three from a single mould :—

H. of complete specimen (No. 27) .295 m.

**17**, **27**, both much defaced, the latter lacks feet.

**45.** Fragment to the thighs, closely resembling the foregoing, but probably not from the same mould.

H. .175 m.

The following numbers closely resemble one another. They differ from the foregoing by being more slender in proportion to their height, and less flat. A greater number of details are executed by moulding. The stephane is smaller :—

**550.** Traces of colour and of drawing of eyes and eyelashes. Hair over the forehead arranged in three waved bands (as in marble kore No. 680). Repaired. Locks of hair on shoulders painted in black. Red on slippers, blue on plinth.

H. .23 m.

**543.** Fragment lacking feet. Locks modelled in relief falling on the shoulders.

H. .226 m.

**526.** Fragment to thighs. Fingers of the left hand moulded.

H. .145 m.

Three unnumbered fragments.

Three fragments from a single mould, in style resembling the foregoing, but smaller :—

**532**, **541**, **553.** H. of the largest, neck to ankles, .158 m.



Two fragments from a single mould, resembling the foregoing; coarse yellow clay:—

**557, 565.** H. ·17 m.

Seven fragments from a single mould, resembling the foregoing:—

**534, 561, 562, 566, 568, 569, 570.** H. ·102 m.  
—·15 m.

Three fragments from a single mould:—

**51, 536, 560.** The himation passes under the right arm and is fastened over the left shoulder. Proportions slight, the modelling delicate and clear.

H. of largest (No. 51) ·165 m.

Fragments from various moulds, of the same type:—

**5.** As No. 3, but clumsier.

H. ·233 m.

**554.** Traces of colour and of the drawing of the eyes.

H. ·233 m.

**545.** Small figure: stephane low as in the mass of sitting figures.

H. ·14 m.

**556.** Customary attitude with the sides reversed.

H. ·15 m.

**538.** Stephane very high. Hair has been yellow.

H. ·12 m.

**41.** Defaced. Dark red clay.

H. ·213 m.

**535.** Small figure, low stephane and parted hair. Worn.

H. ·119 m.

Winter, *Typen*, I. p. 57, 1; *Arch. Anz.*, 1893, p. 143, fig. 15; Athens National Museum, No. 4559 (identical?); Salzmann, *Necr. de Cam.*, pl. XIX. 2.

**33.** Large fragment, waist to knees. White chiton, red himation bordered with blue, folds of the latter drawn in white.

H. ·14 m.

**20003.** Large fragment, neck to thighs. Fingers modelled clumsily, the fruit appears to be a pomegranate.

H. .155 m.

The following shew departures, in the position of the hands or arrangement of drapery, from the rule of the foregoing numbers. When not otherwise stated, the arrangement is normal:—

**1428.** Small indistinct figure. The hands hang by the sides. Clay blackened with fire. Feet missing.

H. .06 m.

**20002.** Fragment, neck to knees, very clumsy. The left hand holds a garland in front of the figure.

H. .16 m.

**552.** Fragment to below waist. Chiton only, with clinging folds. Left hand holds a flower at the waist, the right at the breast.

H. .15 m.

**563.** Fragment, neck to ankles. Left arm has been extended from the elbow: missing.

But for the position of the arms, the mould appears to be the same as in No. 561, etc.

H. .14 m.

The following have had both arms extended from the elbow. In every case the extended arms are missing:—

Four from a single mould:—

H. of complete specimen (No. 547) .252 m.

The himation passes under the right arm and is fastened over the left shoulder: the chiton has a *παρυθή* down the front.

**547.** The hair has been yellow. Face missing. Red chiton. Himation white with border blue(?).

Winter, *Typen*, i. p. 47, 6; *Arch. Anz.*, 1893, p. 143, fig. 12.

**558.** Fragment.

Two from a single mould, of no particular interest:—

**43, 39.** H. .18 m.

**302.** Fragment to the waist. Stephane like a low polos. Remains of blue on the chiton, of red on himation.

H. .065 m.

**533.** Small figure. Feet missing.

H. .125 m.

**579.** Fragment to the knees. The himation is draped across the front of the figure and the ends fall behind the shoulders. The chiton has a *παρυθή*.

H. .1 m.

Winter, *Typen*, I. p. 46, 2; Introd. p. lxiii.

**2000.** Indistinct fragment.

H. .17 m.

**117.** Fragment, shoulder to breast; red chiton, white himation, folds of the latter drawn in white. Hair black.

H. .064 m.

Four pairs of feet of standing figures, each on a plinth. Very bright colouring well preserved. Unnumbered.

H. .064 × .071 m. to .053 × .054 m.

### § 3. SEATED FEMALE FIGURES WITHOUT ATTRIBUTES.

The following specimens are seated draped female figures of Chiot style, without any attributes, composing a uniform series varying only in size and state of preservation. The figures look straight in front: the feet are placed together, resting on a square plinth, the arms are scarcely discernible, but lie flat down by the body, the hands palm downwards on the knees. The drapery is rendered perfectly flat, the chairs have backs reaching as high as the shoulders, on either side of the top of which a semicircular wing projects sideways.

The heads and headdresses, with their colouring, resemble those of the foregoing standing figures, except that the stephane tends to be much lower, scarcely rising at all above the head. The dress is a voluminous chiton, the parts of which are not separated nor indicated in any way. Probably all the figures have had slippers and necklaces, though they can be seen only in a few. The dress is, as a rule, entirely covered with small coloured patterns on the white ground, the chairs

have sometimes patterns, sometimes flat washes of colour. In most cases the figures are badly defaced, and the colour nearly gone. Unlike the standing figures of this period, figures from a single mould can only in a few cases be discerned with any certainty—a curious fact, considering the enormous number of figurines of this type.

For style and date, see p. 326; for interpretation, pp. 330 sqq.; for colouring, p. 337; for costume, pp. 340 sqq.

Winter, *Arch. Anz.*, 1893, pp. 141 and 143; *Typen*, I. p. 11; C. A. Hutton, pp. 21, 22, 25, 26; E. Pottier, *Stat. de Terre cuite*, Chap. II.; *B.M. Catalogue*, Walters, Introd., p. xxxi; Huish, *Greek Terracotta Statuettes*, pp. 80, 81; Rouse, *Greek Votive Offerings*, pp. 303 sqq.

In the following eighteen the paint is exceptionally well preserved:—

**149, 215.** From a single mould (H. .18 m.). The chairs are decorated with delicate red palmettes, and the seats have had vertical arm-supports each side in front.

**364.** Red stephane, *παρυθή*, necklace and shoes.  
H. .125 m.

**306.** Black pattern on chiton, red *παρυθή*, black tresses.  
H. .128 m.

**256.** Red *παρυθή*.  
H. .114 m.

**255.** Red necklace and *παρυθή*.  
H. .103 m.

**311.** Red *παρυθή* and patterns on dress.  
H. .098 m.

**385.** Red *παρυθή* and shoes.  
H. .08 m.

**378.** Very well preserved all over.  
H. .099 m.

**372.** Black stripes on chiton. Red shoes.  
H. .089 m.



**146.** Red on chair, red necklace.

H. ·1 m.

**166.** Red shoes. Black tresses on the shoulders.

H. ·122 m.

**244.** Red shoes.

H. ·13 m.

**187.** Deep purple on chair and veil.

H. ·099 m.

**161.** Fragment to below breasts. Oblique black lines (indicating folds) across the chiton. Remains of black on veil and round neck of chiton.

H. ·05 m.

The following three shew the hands drawn in black upon the knees (Introd. p. 331):—



No. 151.

**151.** Colour of chair and chiton well preserved.

H. ·178 m.

**226.** Red stephane, necklace and shoes.

H. ·128 m.

**243.** Colours of chiton well preserved.

H. ·124 m.

Fifteen complete or nearly complete figures shewing considerable traces of paint strictly according to the description given above (p. 355):—

The part of the figure shewing the colour particularly well, is noted below.

**142.** Chiton, stephane, hair and face.

H. ·15 m.

**146.** Chair. Veil green.

H. ·225 m.

**152.** Chair and chiton.

H. ·175 m.

**153.** Chair and chiton.

**169.** „ „ veil and plinth, blue

} From one  
mould.

- 281.** Chair. Veil black.  
H. ·142 m.
- 241.** Stephane, lips.  
H. ·135 m.
- 238.** Tresses, black. Chiton and chair.  
H. ·14 m.
- 163.** Chiton and chair.  
H. ·155 m.
- 233.** Chair, veil blue, tresses black.  
H. ·135 m.
- 246.** Chiton.  
H. ·08 m.
- 260.** Chiton and chair.  
H. ·096 m.
- 267.** Chiton; and chair, and plinth, blue.  
H. ·11 m.
- 199.** Chiton.  
H. ·083 m.
- 250.** Chiton.  
H. ·084 m.

Thirty-two fragments shewing considerable traces of colour:—

- |                                    |                        |
|------------------------------------|------------------------|
| <b>157.</b> H. ·14 m.              | <b>265.</b> H. ·108 m. |
| <b>170.</b> H. ·14 m.              | <b>278.</b> H. ·10 m.  |
| <b>171.</b> Yellow clay. H. ·14 m. | <b>284.</b> H. ·14 m.  |
| <b>195.</b> H. ·143 m.             | <b>292.</b> H. ·08 m.  |
| <b>197.</b> H. ·095 m.             | <b>295.</b> H. ·08 m.  |
| <b>204.</b> H. ·1 m.               | <b>301.</b> H. ·068 m. |
| <b>212.</b> H. ·12 m.              | <b>303.</b> H. ·069 m. |
| <b>219.</b> H. ·12 m.              | <b>304.</b> H. ·065 m. |
| <b>220.</b> H. ·14 m.              | <b>307.</b> H. ·086 m. |
| <b>221.</b> H. ·165 m.             | <b>319.</b> H. ·15 m.  |
| <b>225.</b> H. ·14 m.              | <b>320.</b> H. ·12 m.  |
| <b>237.</b> H. ·123 m.             | <b>324.</b> H. ·12 m.  |

**333.** H. ·09 m.**337.** H. ·105 m.**343.** H. ·07 m.**360.** H. ·105 m.**371.** H. ·073 m.**373.** H. ·069 m.**379.** H. ·079 m.**446.** H. ·12 m.

Seventy-eight complete or nearly complete figures. Colouring is practically effaced :—

**145.** H. ·023 m.**154.** H. ·18 m.**173.** H. ·104 m.**175.** H. ·1 m.**177.** H. ·098 m.**178.** H. ·098 m.**180.** H. ·093 m.**182.** H. ·099 m.**184.** H. ·102 m.**185.** H. ·096 m.**187.** H. ·092 m.**190.** H. ·092 m.**192.** H. ·093 m.**193.** H. ·092 m.**196.** H. ·1 m.**201.** H. ·077 m.**202.** H. ·1 m.**203.** H. ·072 m.**205.** H. ·082 m.**206.** H. ·1 m.**207.** H. ·084 m.**208.** H. ·101 m.**210.** H. ·093 m.**211.** H. ·094 m.**213.** H. ·185 m.**214.** H. ·16 m.**224.** H. ·185 m.**235.** H. ·185 m.**240.** H. ·135 m.**242.** H. ·1 m.**245.** H. ·125 m.**247.** H. ·093 m.**248.** H. ·093 m.**249.** H. ·091 m.**251.** H. ·102 m.**252.** H. ·095 m.**254.** H. ·107 m.**257.** H. ·12 m.**258.** H. ·105 m.**259.** H. ·092 m.**261.** H. ·09 m.**262.** H. ·09 m.**263.** H. ·109 m.

same mould as No. 309.

**264.** H. ·093 m.**266.** H. ·106 m.**268.** H. ·105 m.**269.** H. ·099 m.**270.** H. ·11 m.**271.** H. ·101 m.

<b>272.</b> H. ·093 m.	<b>335.</b> H. ·104 m.
<b>273.</b> H. ·102 m.	<b>336.</b> H. ·1 m.
<b>274.</b> H. ·1 m.	<b>346.</b> H. ·1 m.
<b>275.</b> H. ·094 m.	<b>349.</b> H. ·125 m.
<b>279.</b> H. ·25 m.	<b>350.</b> H. ·13 m.
<b>280.</b> H. ·185 m.	<b>353.</b> H. ·115 m.
<b>288.</b> H. ·185 m.	<b>357.</b> H. ·14 m.
<b>291.</b> H. ·103 m.	<b>365.</b> H. ·096 m.
<b>300.</b> H. ·074 m.	<b>370.</b> H. ·091 m.
<b>305.</b> H. ·097 m.	<b>377.</b> H. ·093 m.
<b>309.</b> H. ·109 m.	<b>382.</b> H. ·123 m.
<b>310.</b> H. ·109 m.	<b>387.</b> H. ·095 m.
<b>318.</b> H. ·185 m.	<b>388.</b> H. ·107 m.
<b>325.</b> H. ·112 m.	<b>449.</b> H. ·18 m.

Sixty-nine fragments of various sizes :—

<b>150.</b> H. ·143 m.	<b>230.</b> H. ·143 m.
<b>160.</b> H. ·115 m.	<b>231.</b> H. ·14 m.
<b>162.</b> H. ·12 m.	<b>232.</b> H. ·122 m.
<b>165.</b> H. ·145 m.	<b>234.</b> H. ·055 m.
<b>168.</b> H. ·155 m.	<b>236.</b> H. ·135 m.
<b>174.</b> H. ·105 m.	<b>239.</b> H. ·11 m.
<b>176.</b> H. ·096 m.	<b>253.</b> H. ·096 m.
<b>179.</b> H. ·115 m.	<b>277.</b> H. ·103 m.
<b>181.</b> H. ·119 m.	<b>282.</b> H. ·15 m.
<b>188.</b> H. ·1 m.	<b>283.</b> H. ·15 m.
<b>189.</b> H. ·105 m.	<b>289.</b> H. ·14 m.
<b>191.</b> H. ·103 m.	<b>293.</b> H. ·07 m.
<b>194.</b> H. ·123 m.	<b>294.</b> H. ·09 m.
<b>198.</b> H. ·098 m.	<b>296.</b> H. ·08 m.
<b>218.</b> H. ·14 m.	<b>297.</b> H. ·08 m.

} same  
mould



- |                        |                         |
|------------------------|-------------------------|
| <b>313.</b> H. ·115 m. | <b>356.</b> H. ·106 m.  |
| <b>314.</b> H. ·11 m.  | <b>358.</b> H. ·113 m.  |
| <b>316.</b> H. ·133 m. | <b>359.</b> H. ·15 m.   |
| <b>323.</b> H. ·18 m.  | same mould as No. 282.  |
| <b>326.</b> H. ·12 m.  | <b>361.</b> H. ·13 m.   |
| <b>328.</b> H. ·096 m. | <b>362.</b> H. ·08 m.   |
| <b>329.</b> H. ·12 m.  | <b>363.</b> H. ·08 m.   |
| <b>330.</b> H. ·132 m. | <b>366.</b> H. ·097 m.  |
| <b>331.</b> H. ·105 m. | <b>367.</b> H. ·118 m.  |
| <b>332.</b> H. ·108 m. | <b>369.</b> H. ·05 m.   |
| <b>334.</b> H. ·12 m.  | <b>374.</b> H. ·09 m.   |
| <b>335.</b> H. ·14 m.  | <b>376.</b> H. ·073 m.  |
| <b>340.</b> H. ·09 m.  | <b>378.</b> H. ·1 m.    |
| <b>341.</b> H. ·065 m. | <b>380.</b> H. ·077 m.  |
| <b>342.</b> H. ·073 m. | <b>381.</b> H. ·105 m.  |
| <b>345.</b> H. ·13 m.  | <b>383.</b> H. ·85 m.   |
| <b>347.</b> H. ·123 m. | <b>384.</b> H. ·11 m.   |
| <b>352.</b> H. ·122 m. | <b>386.</b> H. ·125 m.  |
| <b>354.</b> H. ·135 m. | <b>1058.</b> H. ·095 m. |
| <b>355.</b> H. ·09 m.  |                         |

Eleven seated female figures shewing, wherever stated, variations from the rule exhibited by the foregoing, to which they otherwise conform.

**348.** The face is hand-made, very rough. The eyes are formed by two dabs of clay applied, the nose by pinching the clay, the mouth by a gash. The original moulded face was probably spoiled by some mishap in manufacture, and its place thus supplied. The seat is damaged and restored.

H. ·075 m.

The following two figures are from a single mould. The right arm is bent at the elbow, the hand laid, with fingers spread, below the left breast.

Both inscribed "Π.Β.Α. 1874."

Winter, *Typen*, I. p. 49, 3.

**222.** Bare feet, the toes distinguished. The chair is damaged.

H. ·185 m.

Unnumbered fragment. Head and feet missing.

**287.** Attitude as the foregoing: the fingers are not distinguished. Damaged and restored.

H. ·079 m.

**321.** Fragment lacking head and chair. The right arm was raised, the left advanced. All the right and most of the left arm missing.

H. ·11 m.

**227.** Executed with lustrous paint, without the white lime wash. Dress, veil and stephane black, dotted with a pattern of flowers in cream colour. The face also is cream colour, on which the eyes and mouth are drawn in black. The front of the chair is black, as the dress; the sides and back red. Slightly damaged.

H. ·073 m.

Introd. p. 338.

The two following wear Ionian dress, as the standing figures. The right arm is bent up and the hand holds a fruit or flower at the breast:—

**164.** Fragment to below knees. Red chiton, white himation, the folds drawn in black. Fingers of the right hand distinguished.

H. ·113 m.

Winter, *Typen*, I. p. 49, 6 (a complete figure).

**229.** Fragment to below the knees. Wears a cap with a peak behind. The chair has no back.

H. ·115 m.

**574.** Fragment to the knees, headless. The right arm is bent, the hand holding a fruit between the breasts. The left hand rests in the lap and encircles a large hole, which penetrates into the figure to a considerable distance.

Clay entirely blackened.

H. ·09 m.

**539.** Fragment, hair parted. Drapery moulded in folds.  
H. 145 m.

Unnumbered. Wears a hood with a peak behind. Chair missing.

H. 103 m.

The two following, in appearance, resemble the normal seated figurines of smaller size, but they have no chair, and the lower part of the body is not bent in the correct fashion for a seated posture. The figure merely slopes forward below the waist, and is thickened at the bottom to enable it to stand :—

**20007.** H. 105 m.

**160.** H. 105 m., and eleven unnumbered specimens from the same mould.

A total of 462 detached heads from standing or seated figures such as Nos. 3 seqq., and Nos. 142 seqq.

Thirty-nine heads from a single mould, which is the same as that of the seated figure No. 142. Height varies from 6—7 cms., owing to slight variation in the height of the stephane :—

**327, 401, 747, 756, 757, 861, 901, 905, 919, 921, 988, 996, 1000, 1002, 1006, 1015, 1022, 1023, 1034, 1040, 1043, 1045, 1051, 1053, 1065, 1068, 1070, 1093, 1095, 1099, 1102, 1129, 1138, 1141, 1158, 1174, 1177, 1184, 1186.**

Eighty-two heads from a single mould, which is that of No. 146. In appearance and size they are almost identical with the last :—

H. 6—7 cms.

**474, 504, 1046, 1116, 1127, 1156** have black and red patterns on the stephane.

**455, 473, 479, 489, 895, 933** have pale blue paint on stephane.

**821, 961, 965, 1017, 1035, 1106, 1121, 1124, 1153** have traces of black on stephane.

**524, 1094, 1134** have traces of red paint.

**455, 477, 483, 484, 485, 487, 501, 746, 862, 864, 866, 867, 879, 889, 890, 892, 899, 931, 934, 935, 949, 950, 953, 957, 958, 959, 983, 992, 999, 1004, 1005, 1018, 1020, 1021, 1025, 1028, 1032, 1033, 1038, 1047, 1054, 1055, 1056, 1086, 1092, 1096, 1104, 1107, 1110, 1119, 1130, 1146, 1149, 1151, 1152, 1159, 1163, 1189.**

The following thirty-one in appearance closely resemble the foregoing. They are however rather larger, and shew the use of several moulds:—

**400, 476, 478, 486, 488, 1057** from one mould.  
H. .07 m.

**513, 859, 874, 966, 1011, 1118** from one mould.  
H. .062 m.

**456, 880, 1073** from one mould. H. .062 m.

**751, 863, 897, 945, 985, 994, 1074, 1082, 1084, 1164, 1166, 1169** from one mould. H. .056 m.

**1067, 1177** from one mould. H. .06 m.

**1009.** H. .052 m.

**1091.** H. .059 m.

Twenty-three from one mould, resembling the head of No. 153:—

**58, 59, 60, 61, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81.** H. 6—7 cms.

Nine from one mould:—

**462, 463, 465, 466, 467, 468, 469, 470, 471.**  
H. .07 m.

The following five are much alike but shew varieties of moulds:—

**111.** H. .075 m.

**871.** H. .075 m.

**452.** H. .061 m.

**1190.** H. .055 m.

**748.** H. .061 m.

Four from one mould:—

**434, 436, 459, 496.** H. .072 m.



Three from one mould :—

**404, 430, 1131.** H. ·058 m.

Six from one mould :—

**499, 937, 960, 1031, 1115, 1136.** H. ·065 m.

Four from one mould :—

**482, 502, 956, 1108.** H. ·07 m.

Four from one mould :—

**112, 500, 523, 1142.** H. ·065 m.

Four from one mould :—

**490, 503, 978, 1010.** H. ·063 m.

Five from one mould :—

**438, 481, 913, 990, 1100.** H. ·062 m.

Two from one mould :—

**439.** H. ·068 m. **1062.** H. ·063 m.

Two from one mould :—

**909, 910.** H. ·07 m.

Two from one mould :—

**86, 1089.** H. ·048 m.

Twenty-four much alike, from various moulds :—

**110.** Colouring well preserved, stephane blue, drawing of eyes visible.

H. ·065 m.

**113.** H. ·063 m.

**338.** H. ·061 m.

**429.** H. ·065 m.

**432.** H. ·063 m.

**435.** H. ·07 m.

**444.** H. ·063 m.

**445.** H. ·061 m.

**448.** H. ·07 m.

**458.** H. ·06 m.

**464.** H. ·064 m.

**472.** H. ·068 m.

**491.** H. ·057 m.

**492.** H. ·065 m.

**494.** H. ·056 m.

**495.** H. ·058 m.

**497.** H. ·055 m.

**498.** H. ·058 m.

**745.** H. ·058 m.

**753.** H. ·055 m.

**991.** H. ·06 m.

**1014.** H. ·058 m.

**1037.** H. ·065 m.

**1064.** H. ·066 m.

Four from one mould, the same as that of No. 282.  
Stephane smaller than in foregoing:—

**395, 926, 942, 1003.** H. ·054 m.

Similar:—

**115.** H. ·054 m.

**399.** H. ·056 m.

Four from one mould:—

**904, 1061, 1123, 1132.** H. ·058 m.

Ten from one mould:—

**510, 900, 930, 952, 1036, 1041, 1097, 1101, 1111, 1112.** H. ·056 m.

Similar, from one mould:—

**872, 964, 982.** H. ·048 m.

Similar:—

**114.** H. ·055 m.

**946.** H. ·057 m.

**755.** H. ·056 m.

**955.** H. ·057 m.

**886.** H. ·057 m.

Fourteen from a single mould:—

**860, 873, 881, 906, 907, 908, 912, 927, 928, 947, 969, 1024, 1099, 1165.** H. ·052 m.

Four from a single mould:—

**390, 460, 461, 506.** H. ·067 m.

Two from a single mould:—

**505, 1109.** H. ·05 m.

Similar:—

**109.** H. ·048 m.

**793.** H. ·075 m.

**392.** H. ·06 m.

**877.** H. ·06 m.

**430.** H. ·048 m.

**878.** H. ·046 m.

**437.** H. ·059 m.

**987.** H. ·053 m.

**441.** H. ·06 m.

**1145.** H. ·052 m.

Three from a single mould:—

**396, 397, 398.** H. ·045 m.

Similar:—

**754.** H. ·048 m.

**1059.** H. ·073 m.

**936.** H. ·043 m.

**1081.** H. ·043 m.

Six from one mould:—

**480, 891, 1007, 1044, 1080, 1188.** H. ·063 m.

Two from a single mould:—

**963, 1039.** H. ·059 m.

Six from one mould:—

**520, 932, 1012, 1077, 1099, 1155.** H. ·055 m.

The following nineteen are much alike but shew slight variations in the size of the moulds and in proportions.

Two from one mould:—

**893, 1013.** H. ·059 m.

Three from one mould:—

**882, 902, 962.** H. ·059 m.

Two from one mould:—

**752, 883.** H. ·059 m.

Two from one mould:—

**1114, 1168.** H. ·053 m.

Similar:—

**105.** H. ·058 m.

**896.** H. ·064 m.

**511.** H. ·055 m.

**898.** H. ·056 m.

**870.** H. ·058 m.

**1060.** H. ·064 m.

**885.** H. ·055 m.

**1066.** H. ·05 m.

**887.** H. ·055 m.

**1098.** H. ·06 m.

Eleven from one mould:—

**475, 917, 925, 929, 989, 1003, 1029, 1083, 1139, 1161, 1180.** H. ·06 m.

Eighteen from one mould:—

**106, 749, 876, 923, 967, 1016, 1019, 1042, 1076, 1087, 1133.**

**428, 509, 948** have traces of blue on stephane.  
**918, 1075, 1140** have traces of red on stephane.  
**911** has remains of red and black pattern on stephane.  
 H. ·052 m.

Five from one mould :—

**971, 980, 1088, 1160, 1172.** H. ·045 m.

Two from one mould :—

**519, 972.** H. ·043 m.

Two from one mould :—

**1001, 1162.** H. ·054 m.

Two from one mould :—

**894, 968.** H. ·05 m.

Two from one mould :—

**876, 1011.** H. ·05 m.

Similar :—

**507.** H. ·049 m.

**974.** H. ·042 m.

**512.** H. ·056 m.

**981.** H. ·044 m.

**516.** H. ·048 m.

**990.** H. ·058 m.

**758.** H. ·055 m.

**1008.** H. ·056 m.

**868.** H. ·052 m.

**1079.** H. ·056 m.

**903.** H. ·058 m.

**1085.** H. ·052 m.

**915.** H. ·052 m.

**1098.** H. ·052 m.

**938.** H. ·052 m.

**1113.** H. ·06 m.

**940.** H. ·052 m.

**1154.** H. ·055 m.

**954.** H. ·052 m.

**1179.** H. ·048 m.

**955.** H. ·052 m.

**1181.** H. ·05 m.

**970.** H. ·049 m.

**1182.** H. ·05 m.

Eleven from one mould :—

**62, 869, 884, 975, 976, 984, 986, 1171, 1175, 1178, 1193.** H. ·046 m.

Two from one mould :—

**517, 973.** H. ·045 m.



Two from one mould :—

**508, 522.** H. ·039 m.

Two from one mould :—

**394, 993.** H. ·046 m.

Two from one mould :—

**389, 402.** The faces are the same in every point, but the headdresses slightly differ. H. ·042 m.

Similar :—

**391.** H. ·046 m.

**750.** H. ·044 m.

**393.** H. ·041 m.

**759.** H. ·049 m.

**514.** H. ·044 m.

**979.** H. ·046 m.

**515.** H. ·045 m.

**1071.** H. ·046 m.

**593.** H. ·036 m.

**1173.** H. ·036 m.

**603.** H. ·032 m.

**1502.** H. ·051 m.

**604.** H. ·035 m.

Two from one mould. The hair is arranged in a thick heavy fringe, slightly frisé, over the forehead :—

**453, 865.** H. ·06 m.

**606** has the hair waved and parted, and the stephane is low, its edge narrow.

H. ·053 m.

**922** has a circular ornament in the centre of the stephane in front.

H. ·06 m.

**609** has a headdress like a tight hood, which projects in two peaks behind the head. Round the front are four holes for attaching rosettes or other ornaments.

H. ·628 m.

The three following wear a high polos :—

**451.** H. ·068 m.

**454.** H. ·075 m.

**596.** The clay is glazed and there are traces of lustrous black paint about the polos.

H. ·042 m.

## § 4. FEMALE FIGURES HOLDING BIRDS.

*Figures with birds.*

Style and date, p. 326, same as for those without attributes. Interpretation, p. 333; Winter, *Arch. Anz.*, 1893, p. 147; *Typen*, I. p. 11.

The following four specimens are standing draped female figures: except where otherwise stated the drapery and attitude follow the rule exhibited by the majority of standing figures without attributes:—

**542.** Wears a chiton only, in small folds, girt and pulled over the girdle, at the hips. The right hand holds a flower at the breast, the left holds a bird.

Repaired: fragment to the knees only.

H. .18 m.

*Arch. Anz.*, 1893, p. 147, fig. 29; Winter, *Typen*, I. p. 58, 4, published without a head.

The following are from a single mould, the attitude, attributes and drapery are the same as the foregoing:—

**573.** Fragment to below the waist. Blackened by fire.

H. .11 m.

**576.** Fragment from waist to knee. Remains of red paint.

H. .079 m.

Winter, *Typen*, I. p. 58, 5 b; cf. p. 58, 5 a.

**20001.** Fragment from neck to knees. The right hand holds a bird between the breasts. Drapery of Ionian style.

H. .15 m.

Winter, *Typen*, I. p. 47, 3.

## § 5. FEMALE FIGURES HOLDING ANIMALS.

For style and date, see p. 326; Interpretation, p. 333; Winter, *Arch. Anz.*, 1893, p. 146; *Typen*, I. p. 11.

*Figures carrying young animals.*

Six draped female figures holding a young animal, probably a kid:—

Standing.

**567.** Fragment, neck to knees. The right hand holds the kid against the breast, the left hand holds the end of the himation, and a similar creature hanging downwards, by its hind feet. The himation passes up over the left shoulder, reappears under the right arm and passes across the front of the figure to the left. Curious thin elongated type, the modelling sharp and fine. Dark red clay polished.

H. .1 m.

*Arch. Anz.*, 1893, p. 146, fig. 24; Winter, *Typen*, I. p. 59, 3. Published wrongly in both illustrations; the kid in the left hand is omitted from the sketch.

**548.** Figure with clay, style and drapery resembling the foregoing. High polos on the head. Oakleaf in the left hand. Breast and shoulders restored in plaster.

The resemblance of the whole figure to the foregoing suggests that the right arm carried a fawn. The feet are bare and the figure stands on two plinths.

H. .2 m.

Winter, *Typen*, I. p. 59, 2; *Arch. Anz.*, 1893, p. 146, fig. 23.

Seated.

**315.** Right hand rests on the knee, left holds a kid in the lap. Bare feet in sandals. Seat has no back. Head missing. Chiton has vertical plastic folds, and *παρυθή*.

H. .175 m.

Winter, *Typen*, I. p. 49, 8 b; cf. *Arch. Anz.*, 1893, p. 146, fig. 27. Athens.

**143.** Fragment to below the waist. Attitude as foregoing. Repaired.

H. .145 m.

Winter, *Typen*, I. 49, 9 b, and cf. a and c; cf. *Arch. Anz.*, 1893, p. 146, fig. 26.

**322.** Fragment, waist to feet. Attitude as foregoing, but object in the left hand broken away.

Slip well preserved: folds of drapery and patterns drawn in black.

H. .05 m.

**167.** Fragment to below breasts: the right hand holds a kid (?) against the breast. The headdress is a tight hood with two points behind. Traces of red on hood and chiton, of black on the hair.

H. .104 m.

**1224.** Lion from the lap of a seated figure, a few traces of drapery adhere to the lion. Traces of brown paint.

H. .05 m.

Winter, *Typen*, I. p. 50, 2 b, and cf. a and c.

## § 6. ARMED FEMALE FIGURES.

For style and date see Introd. p. 326; Interpretation, p. 333; colouring, p. 338; *Arch. Anz.*, 1893, p. 142; Winter, *Typen*, I. p. 11.

### *Armed figures. Standing.*

Except where otherwise stated, the head is surmounted by a helmet of Attic type, with a high crest.

The following have Ionic drapery, except where otherwise observed. The first three, but for the helmet, are unarmed:—

**14.** The body is from the mould of No. 3. Colour and slip well preserved, and drawing of eyes. Repaired at neck.

H. .331 m.

Any doubts as to the right combination of this head and body are removed by reference to No. 551 below.

**36.** Repaired at neck, feet missing.

H. .257 m.

**551.** Fragment to knees. Repaired at neck.

H. .156 m.

The exact manner in which the head fits on to the neck proves that this head and body belong.



No. 14.



**20006.** Drapery and attitude of the right arm, as the foregoing; shield on the left arm. Head missing.

H. .095 m.

Winter, *Typen*, I. p. 44, 6.

Five unnumbered specimens from the same mould as foregoing. Heads missing.

**549.** Fragment to hips. Body much defaced, broad and flat with no modelling. The left arm was extended from the shoulder: a hole below the shoulder indicates that a shield was affixed. The right arm as in the foregoing. Repaired at neck.

H. .19 m.

The remainder shew free attitudes, and are varieties of the "Promachos" type.

**578.** Fragment to the waist. The right arm was extended from the shoulder, the left raised. Arms and crest of the helmet missing.

H. .12 m.

Winter, *Typen*, I. p. 45, 3.



No. 555.

**555.** Fragment to the thighs. The body is a rough stock, almost square in horizontal section, shewing no modelling except for the breasts. Part of the right arm remains, extended from the shoulder: a small projection at the elbow may indicate a support for the lance which was probably held in the right hand. Remains of the shield on left shoulder. Left arm missing. Crest of helmet missing.

H. .145 m.

Winter, *Typen*, I. p. 45, 1.

**577.** Fragment to below the breasts: similar to the foregoing. Extended right arm has the small projection at the elbow, and the left shoulder has traces of the shield. Part of right arm, all the left, and crest of helmet missing.

H. .103 m.

**540.** Fragment, to breast, of a similar figure. Much defaced, arms and crest missing.

H. .103 m.

**580.** Fragment to thighs, with Ionian drapery. The right arm extended sideways from the shoulder and bent up: projection at the elbow as in No. 555. The left, advanced from the shoulder, supports the shield, of which traces remain. Head, left arm, most of shield and most of right arm missing.

H. .146 m.

*Arch. Anz.*, 1893, p. 142, fig. 6; Winter, *Typen*, I. p. 45, 2.

**571.** Fragment to thighs. Right arm was extended sideways as foregoing. Traces of shield on the left shoulder. Drapery confused. Head, arms, and most of shield missing.

H. .125 m.

*Arch. Anz.*, 1893, p. 142, fig. 8; Winter, *Typen*, I. p. 45, 9.

**44.** Fragment to below the breasts. Position of the arms as the foregoing, with traces of shield on the left. Traces of red on the lips, of bright green and blue on the helmet, probably accidental. Helmet damaged.

H. .148 m.

**531.** Fragment, neck to knees, with snake-bordered aegis. Ionic drapery. Both arms were raised, but are broken off.

H. .092 m.

Winter, *Typen*, I. p. 45, 5.

**1225.** Fragment, left breast and part of the drapery. Aegis, with scalloped edge and Ionic (?) drapery with fine regular pleats.

H. .076 m.

Winter, *Typen*, I. p. 45, 4.

**29.** Ionic drapery, in which the conventional lift of the skirts at the left side has been retained while the hand that should hold it is otherwise employed. Repaired at neck. Legs restored. Crest and arms missing. Right arm was extended, left laid against the breast (?).

H. .3 m.

**521.** Shews a style slightly different from the foregoing. Rounder and fuller forms of face and body. Very oblique eyes. The helmet has pieces to cover the ears and a spike

instead of the Attic crest. Three tresses of hair over each shoulder (those of the left missing). The arms have been extended from the shoulder. Feet missing.

H. .148 m.

Winter, *Typen*, I. p. 44, 7.

**20010.** Fragment of left arm bearing shield with gorgoneion.

H. .06 m.

The following fragments (all headless) have a gorgoneion between the breasts. The gorgoneion is moulded in relief:—

**1522.** Fragment from neck to knees. Arms missing. The drapery at each elbow pierced with a hole shewing that the forearms were made separately and attached, extended from the elbows.

H. .1 m.

Three unnumbered fragments from the same mould.

The mutilated condition of the following figures affords little means of determining whether they have been armed figures, or of hydriophore type. On the whole the direction indicated by the remains of the arms favours the view that they were armed.



No. 34.

The following have both arms extended upwards:—

**34, 57.** From a single mould. Arrangement of the himation confused, either it was cut on the left shoulder to allow the left arm to rise, or else the coroplast has confused the regular Ionic arrangement of No. 3 etc. with the variation of passing the himation over the arm as in No. 579. The chiton is white, the himation red, the folds of the former drawn in black, in both cases head and arms are missing.

**34.** Colouring very well preserved, upper edge of chiton red, lower blue.

Scarlet necklace and white slippers with red stripes. Red plinth.

"Found N. of Parthenon 1888."

H. .23 m.

*Arch. Anz.*, 1893, p. 142, fig. 9; Winter, *Typen*, I. p. 45, 10.

**57.** Fragment, knees to feet only. Colouring well preserved.

Two unnumbered fragments from the same mould.

**40.** Fragment of smaller figure. The himation is draped across the front of the figure, over the arms, as in No. 579, but caught up on the shoulders to allow the arms to rise. The chiton has a *παρυθή*. Red chiton, white himation. Head and arms missing.

H. .19 m.

*Arch. Anz.*, 1893, p. 142, fig. 7; Winter, *Typen*, I. p. 46, note 3.

**54.** Attic dress, with the himation worn as a shawl. Drapery has had border patterns of dots from which the colour has flaked off, leaving the design picked out by holes in the slip.

H. .24 m.

Two fragments, unnumbered, from the same mould.

Winter, *Typen*, I. p. 46, 6.

**559.** Fragment with Ionic drapery, himation passing under the right arm, fastened on the left shoulder. Head and feet missing.

H. .15 m.

*Arch. Anz.*, 1893, p. 143, fig. 13; Winter, *Typen*, I. p. 47, 4, published in both cases with helmeted head and feet joined on where the present figure ends.

The following three have the arms extended forward:—

**32.** Stephane as the standing figures Nos. 3 seqq. The left shoulder shews traces that may indicate a lost shield.

Repaired at neck, right arm missing.

H. .246 m.

**564.** Ionic drapery; traces about the left shoulder as the foregoing. Head, arms, feet missing.

H. .179 m.



**572.** Fragment, shoulders to waist. Ionic drapery; the left arm has been raised. Traces of blue paint. Damaged.

H. .085 m.

The following eleven are seated draped female figures with helmets on the head. The seat and costume follow the rule exhibited by the mass of seated figures without attributes:—

**141.** Considerable remains of paint. Helmet and hair black: red and black patterns on the dress, red on the seat. Traces of drawing of eyes and eyelashes, and of the right hand where it lies on the knee. Feet and most of seat missing.

H. .24 m.

**186.** Fragment to the waist. Remains of colouring as the foregoing. Crest of helmet and projections of the seat-back missing.

H. .142 m.

A fragment of bronze adhering to the left breast: from some bronze object which was in contact with the figure in the earth.

The remaining nine numbers with helmets only are fragments of figures precisely similar to the foregoing, shewing very slight variation in size or proportion. They are variously broken.

Two fragments to below the waist:—

**280.** (Π.B.A. 1881.) H. .11 m.

**312.** H. .14 m.

Three fragments to the waist:—

**216.** H. .122 m.

**228.** H. .143 m.

**317.** H. .12 m.

**158.** Traces of pattern on chest.

H. .136 m.

Three fragments to just below the breasts:—

**155.** H. .135 m.

**159.** H. .137 m.

**172.** Yellow clay. H. .142 m.

**339.** Fragment, head and one shoulder only.

H. .11 m.

The following four have a helmet, and between the breasts a gorgoneion moulded in relief:—

**285.** Slightly damaged. H. .12 m.

Winter, *Typen*, I. p. 48, 1, e, and cf. a—q; *Arch. Anz.*, 1893, p. 143, fig. 16.

Three unnumbered fragments.

### § 7. HELMETED HEADS.

Thirty-six from one mould:—

**20009** is complete. H. .115 m.

Winter, *Typen*, I. p. 44, 3.

The remainder are more or less broken, lacking part or all of the crest:—

**82, 83, 87, 96, 99, 103, 104, 107, 108, 118, 119, 125, 126, 127, 135, 136, 138, 457, 951, 997, 1026, 1027, 1030, 1048, 1050, 1052, 1063, 1069, 1122, 1125, 1126, 1128, 1135, 1187, 2008.** H. .06 m. to .123 m. (No. 2008).

Four from one mould. H. of complete specimen (No. 102) .068 m.:—

**102, 998, 1120, 1150.**

Five from one mould:—

**128** complete. H. .073 m.

Of the remainder, the crest is broken off.

**89** has traces of blue paint on the helmet.

**133, 888, 1137.**

Two from one mould:—

**84, 131.** H. .07 m.

Similar:—

**94.** H. .074 m.

**132.** H. .06 m.

**101.** H. .06 m.

**1155.** H. .06 m.

**124.** H. .06 m.

Four from one mould :—

**85, 90, 92, 98.** H. ·06 m.

The following three have their crests almost entire :—

**120.** H. ·104 m.

**123.** H. ·123 m.

**121.** H. ·102 m.

Variously chipped and broken :—

**88.** H. ·056 m.

**134.** H. ·077 m.

**91.** H. ·055 m.

**137.** H. ·06 m.

**93.** H. ·046 m.

**592.** H. ·038 m.

**95.** H. ·045 m.

**594.** H. ·053 m.

**97.** H. ·062 m.

**924.** H. ·062 m.

**122.** H. ·109 m.

**1403.** H. ·041 m.

**129.** H. ·061 m.

**450** has a helmet with cheek pieces.

H. ·058 m.

**595.** Very oblique eyes. The crest is broken, but probably ended in a spike, without a plume.

Each side of the crest is a hole, probably for the insertion of ornaments.

H. ·052 m.

Winter, *Typen*, I. 45, 7.

## § 8. FIGURES OF HYDRIOPHORE OR KANEPHORE TYPE.

*Figures representing hydriophorai.*

See Introd. p. 333.

The following three are figures and have traces shewing that some object, now broken away, has been supported on the head :—

**20.** Ionic dress. Remains of pink paint on the drapery. Repaired at neck and knees.

H. ·275 m.

Figures of hydriophore type, with the arms not raised, can be seen in Winter, *Typen*, I. p. 62, 3 and 4.

**546.** Fragment to below the knees: both arms have been raised. The chiton has a *παρυθή*. Arms missing, repaired at neck.

H. .21 m.

*Arch. Anz.*, 1893, p. 143, fig. 14; Winter, *Typen*, I. p. 47, 7, published in both cases with feet joined on where the figure now ends.

**544.** The arms have been uplifted. The costume is a chiton in fine folds, girt and pulled over the girdle, at the hips. The himation is worn like a shawl, the ends hanging over the shoulders in front. Low horizontal stephane. Much defaced, arms missing.

H. .18 m.

Π.B.A. 1864; Winter, *Typen*, I. p. 46, 1.

The following cannot with certainty be called armed figures or hydriophorai. The attitude, with both arms raised, is suitable to either:—

**575.** Fragment to below the waist. Stephane without trace of crest or of hydria. The body is cylindrical and devoid of modelling. Both arms missing. Clay blackened by fire.

H. .128 m.

**37.** Low polos from which a veil falls on to the shoulders. No sign of helmet crest or of hydria on the head. Ionic drapery. The himation passes under the right arm and is fastened over the left shoulder, the overfall is gathered up under the right arm. This is the only case in which the fact that the himation should reach to the ankles is clearly understood: the overfall and skirts as far as the ankle are the same colour, while the drapery about the feet is painted the colour of the chiton. The chiton is red, the himation white bordered with blue: blue and red on the plinth. Repaired at the neck. Both arms missing.

H. .32 m.

Introd. p. 341; *Arch. Anz.*, 1893, p. 142, fig. 10; Winter, *Typen*, I. p. 45, 8 (published without a head on a page with armed figures. On the left shoulder is a fragment which might be part of the veil, or possibly part of a shield).



Four heads of hydriophore, or kanephore type, with traces of some object supported on the head :—

**130.** Traces of blue on headdress.

H. .066 m.

**100.** H. .05 m.

**941.** Rather broken.

H. .051 m.

**1090.** Remains of blue paint on the headdress.

H. .062 m.

*Miscellaneous fragments.*

**1213, 1214.** (Two fragments of a single figure.)

Nude recumbent woman, leaning on the left elbow, and the shoulders slightly raised. The ribs and abdomen are curiously emaciated and thin.

The figure is treated in relief against a background. Traces of red paint on the body and of blue on the ground. Head, feet, and a section of the thighs missing.

L. .19 m., H. .11 m.

Berlin Antiquarium contains a precisely similar figure from Megara complete, the head wearing a high stephane like standing figures, No. 3 seqq.

Winter, *Typen*, I. p. 191, 4 b and 5, and cf. pp. 191 seqq.; *Arch. Anz.*, 1892, p. 108.

Male figures :—

**1207.** Fragment of the figure of a bearded man. Arms and legs missing. The head is Chiot in style, the body rude, without modelling, owing to being hand-made.

H. .088 m.

**1206.** Crouching ithyphallic Silenus. Blackened by fire.

H. .075 m.

Winter, *Typen*, I. p. 215, 4 h.

Three heads of male figurines :—

**600.** Bearded head, with polos. Traces of red paint on the face.

H. .035 m.

Winter, *Typen*, I. p. 11, and p. 190, 3.

**601.** Bearded head, wearing a stephane like that of the standing female figures (as No. 3).

H. .05 m.

Winter, *Typen*, I. p. 11, and p. 190, 5.

**1503.** Bearded head. Defaced; clay blackened by fire.

H. .034 m.

**1496.** Rude face, hand-made. Sex uncertain, probably male.

H. .021 m.

**1426.** Indistinguishable figure. Standing, male (?), grotesque.

H. .068 m.

Three unnumbered specimens from the same mould.

§ 9. FIGURES OF THE EARLY YEARS OF THE FIFTH CENTURY B.C.,  
SHEWING VARYING DEGREES OF PELOPONNESIAN INFLUENCE<sup>1</sup>.

The following five figures are seated and wear Ionic dress. Peloponnesian influence is evident in the long face with square heavy jaw, and the grave, horizontal eyes and mouth.

The following two have the hair dressed high behind, and broad fillets are bound round the head concealing all the hair. The right hand holds a flower up to the breast. The modelling of the body and the drapery is clumsy and coarse.

**139.** Repaired at the neck, left shoulder restored, feet missing.

H. .28 m.

Winter, *Typen*, I. p. 70, 7.

**148.** Right shoulder and breast restored.

H. .29 m.

<sup>1</sup> For chronology and style, see *Introd.* p. 328.

Two holding a large bird, a swan ?, against the breast with the right hand. Execution superior to foregoing.

Winter, *Typen*, I. p. 70, 8, a, b, c.

**144.** Hair waved and dressed high behind. Clay blackened by fire. Feet missing. Repaired at neck.

H. .235 m.

Winter, *Typen*, I. 70, 8, b, published without a head.

**147.** Head as No. 139. Restored from six fragments. Blackened by fire.

H. .217 m.

Winter, *Typen*, I. p. 70, 8, c.

**140.** Fragment, to waist, of seated figure. Right hand held up to breast.

Much defaced: (?) veil over head. Traces of dark red paint on the head.

H. .19 m.

Winter, *Typen*, I. p. 70, 2.

Detached heads of similar style.

The following retain the high stephane peculiar to Chiot seated and standing figures, but the hair is parted in front and smoothed away to the sides. The types of face shew an interesting admixture of Peloponnesian structure with survivals of Chiot expression in mouth and eyes.

Two from one mould:—

**607, 608.** H. .065 m.

Two from one mould:—

**442, 591.** H. .064 m.

Two from one mould:—

**875, 1488.** H. .065 m.

Similar:—

**525, 605, 1069, 1144, 1148.** Mean H. .05 m.

The two latter lean more to Argive influence.

Nine examples shewing exclusively Peloponnesian influence in the face. The headdress is a horizontal stephane, or low polos, from which a veil falls behind. The headdresses shew traces of colour, pink or blue:—

**116, 431, 433, 443, 447, 537, 792, 794, 914.**

Mean H. .065 m.

The following shew faces of pure Argive style :—

The first eighteen have the hair and head enveloped in tight fillets :—

Two from one mould. Front hair rippled.

**410, 419.** H. (of face) ·045 m.

Two from one mould. The back of both heads is lost.

**417, 425.** H. (of face) ·043 m.

Similar, thirteen examples :—

**406, 409, 411, 412, 413, 415, 416, 419, 420, 421, 422, 423, 426.** H. (of face) ·04 m. to ·055 m.

(Nos. 416 and 419 have lost the back part of the head.)

**424** has the front hair in a long thick fringe ending in tiny curls. Clay blackened.

H. (of face) ·045 m.



No. 414.

**414.** Fillets fastened in a bow in front. Back of head missing.

H. (of face) ·034 m.

**407.** Headdress, a tight band with a horizontal peak behind. Front hair parted and waved.

H. (of face) ·07 m.

**427.** Without fillets. The hair is parted and rolled up round the sides and back of the head.

H. (of face) ·045 m.

# § 10. FIGURES AND HEADS OF THE MIDDLE AND LATER PART OF THE FIFTH CENTURY B.C.<sup>1</sup>

**1453.** Standing female figure wearing Doric peplos. The attitude of the arms is that of No. 555. Head, and below the knees, missing.

H. ·12 m.

Winter, *Typen*, I. p. 61, 5, g.

<sup>1</sup> For style and date, see Introd. p. 328.



**332.** Seated female figure wearing Doric peplos. On the head is a polos. Carefully modelled.

H. .125 m.

Winter, *Typen*, I. p. 72, 5.

Three figures from one mould:—

H. .116 m.

Standing female figure wearing horizontal stephane, or low polos. The hair is thick and wavy, parted over the brow, falling long behind. The drapery is a long, sleeved chiton, over which is worn a himation, something in the fashion of a modern coat, but without sleeves, and open down the front (cf. marble Kore, No. 593). The arms are extended from the elbows, each hand holding an apple. On the plinth by the feet stands a dove each side, leaning against the drapery.

Introd. p. 333; Winter, *Arch. Anz.*, 1893, p. 147, fig. 30, and *Typen*, I. p. 58, 8.

**529.** Complete figure.

**528, 530.** Feet missing.

### *Detached heads.*

The first three retain archaic tendencies, the remainder shew the style of the best period.

**581, 583** from one mould.

H. .053 m.

Modelling delicate and clear. Narrow face, level eyes and lips. Front hair rippled and parted, and either confined with a fillet, worn short, and the back left unworked, or confined in a tight cap.

**602.** Hair wrapped in fillets.

H. .035 m.

**597.** Face similar to No. 581, but inferior work. Hair dressed in a peak behind.

H. .045 m.

**1492.** Hair arranged as the foregoing. Very severe Peloponnesian type.

H. .035 m.

Winter, *Typen*, I. p. 64, 5.

**589.** Hair arranged as the foregoing. The face is square, the brow low, the lips full with a slight pout. The lower lip has a slight droop. Very good work.

H. .04 m.

**584, 585, 586** from one mould.

H. .045 m.

The face is broad, particularly at the forehead, which is low. The lower lids have a slight droop, the lips are full and pouting. The hair is thick and rippled, parted in the middle, the hair on the crown is unworked. Very fine work.

Winter, *Typen*, I. p. 62, 6.



No. 585.



No. 1481.

**582.** In style resembles the foregoing. Inferior work. The hair dressed out behind.

H. .03 m.

**587.** Similar style, but the head is too narrow, and the eyes too close. Inferior work.

H. .032 m.

The two following are heads shewing stylistic features of sculpture of the first half of the 4th century :—

**590.** Fragment, face only, damaged on the right side. The eyes are deep set, long and narrow in shape, giving a singularly sweet expression to the face. Fine work.

H. .039 m.

**1481.** Helmeted head of fine style. The eyelids are heavy, and the lips full as in No. 581. The hair is brushed back above the ears in a full mass from the temples. The helmet is Corinthian, with leather (?) cheek pieces. Crest of helmet missing. Chin damaged.

H. .064 m.

Winter, *Typen*, II. 176, p. 1.

**1105.** Helmeted head. Very much worn and defaced. Technique of the eyes similar to the foregoing.

H. .047 m.

## § 11. FIGURES OF "TANAGRA" STYLE.

### BIBLIOGRAPHY.

For style and date, see p. 329; for colouring and technique, p. 338.

Winter, *Typen*, I. p. 11.

### General.

C. A. Hutton, *Greek Terracotta Statuettes*, chaps. IV. V. VI.; M. B. Huish, chap. IX.; *British Museum Catalogue*, Introduction, pp. xxxix, xl, xlii, xliii; E. Pottier, *Stat. de terre-cuite dans l'antiquité*, chaps. V. and VI.; *Diphilos*, p. 67 et suite; E. Pottier et Reinach, *Nécropole de Myrina*, Introduction; Daremberg et Saglio, *Dictionnaire*, "Figlina"; Furtwängler, *Collection Sabouroff*; Kekulé, *Thonfiguren von Tanagra*.

The following twenty-four figures shew the best Tanagra style, the execution is fine, the smallest details delicately moulded.

The first twenty-three are figures, or fragments of figures, of young women, elegantly draped.

The following ten are standing, and wear both himation and chiton. In the first nine the himation is wrapped round to cover the arms.

**1462.** The right arm discernible through the drapery, bent up over the breast. Feet missing.

H. .09 m.

**1458.** Head and part of the drapery missing.

H. .125 m.

**1459.** Head missing. Found "Π.Μ.Π.Α. 1875."

H. .14 m.

Winter, *Typen*, II. p. 41, 5, b.

**1425.** Fragment from hips to feet. Found "Π.Μ.Π.Α. 1875."

H. .093 m.

**1431.** Fragment, waist to feet. Found "Π.Μ.Π.Α. 1875."

H. 083 m.

**1435.** Similar fragment. Traces of sky blue paint on the chiton.

H. .14 m.

**1194.** Fragment, neck to knees. The left arm passes behind the back. Found "Π.Μ.Π.Α. 1875."

H. .09 m.

Winter, *Typen*, II. p. 22, 6, c.

**1262.** Fragment, left side of body only, the left arm holds the drapery at the hip. Traces of pink paint.

H. .127 m.

**1272.** Fragment, part of body only.

H. .084 m.

**1451.** Young girl leaning on a low column with her right arm, the left hand rests on her hip. The weight is on the left leg, the right at rest, crossed in front of it. The head is inclined downwards to the right. The himation passes over the left shoulder, under the right arm and across the waist to the front.

H. .165 m.

Winter, *Typen*, II. 80, 3, published without a head.

**1203.** Fragment, lower part of a female figure in rapid motion, the chiton is blown against the legs.

H. .095 m.



**1419.** Fragment, left side of the body of a young girl in chiton only, girt below the breasts, and slipping off the shoulder. The left arm is bent. Remains of sky blue paint on the drapery.

H. .12 m.

The following are seated figures, or fragments of figures of young girls, draped.

**1450.** Seated on a stool, with foot in the shape of a lion's paw. The dress is a chiton only, girt below the breasts. Folds of another garment or cloth are seen under the left arm. The figure leans on the left arm, the right was raised. Right arm missing.



No. 1450.

H. .14 m.

Winter, *Typen*, II. p. 121, 5, published without a head.

**1449.** Seated on a rock, and wrapped in himation which covers the arms. Left hand, under the drapery, rests on the hip. Head missing.

H. .12 m.

**1201.** Fragment, hips to feet, right foot crossed over left.

H. .07 m.

**1507.** Fragment, shoulders to knee. Himation. Back of the seat visible on the back of the figure.

H. .08 m.

Winter, *Typen*, II. p. 114, 4.

**1430.** Seated on a cushion. Chiton girt below the breasts. Himation has slid down to the waist.

H. .07 m.

Winter, *Typen*, II. p. 111, 5.

Two figures from one mould:—

Seated child in a chiton with long sleeves. The right hand

rests on the belly, which seems slightly exaggerated, perhaps with grotesque intention.

H. .093 m.

Winter, *Typen*, II. p. 123, 3, f.

**1422.** Head damaged, clay blackened by fire.

**1424.** Head and right shoulder missing.

**1447.** Crouching girl holding bag of astragali in the left hand. The right arm has been raised. Heavily draped in himation. Head damaged, feet missing.

H. .115 m.

Winter, *Typen*, II. p. 134, 2.

Three fragments of drapery :—

**1262 (1362?).** H. .079 m.

Winter, *Typen*, II. p. 6, 1, e.

**1268.** H. .094 m.

**1271.** Found "II.M.II.A 1875."

H. .058 m.

**1200.** Child-eros in violent movement, nude. The head is thrown back over the left shoulder, away from some figure, or object, traces of which appear on the right side of his body.

H. .06 m.

Winter, *Typen*, II. p. 322, 3.

The following five shew good, but simpler execution, less detached moulding :—

**1191.** Fragment, thighs to feet of female figure moving rapidly to the right. The drapery clings against the advanced right leg, falls in heavy folds between the legs and flies out to the left. Traces of sky blue on the drapery. Good work.

H. .128 m.

**1460.** Young girl, standing, wearing himation. Head missing.

H. .184 m.

Winter, *Typen*, II. p. 10, 3, b.

Three fragments of similar figures :—

**1429.** Neck to waist. Very worn.

H. .08 m.

Winter, *Typen*, II. p. 240, 9.

**1461.** Shoulders to below knees. Worn.

H. .045 m.

**1274.** Small fragment.

H. .057 m.

The following fragments of draped female figures shew poor execution and are of no particular interest :—

**1202.**

**1433.** H. .069 m.

**1234.** H. .065 m.

**1434.** H. .073 m.

The following seventeen fragments shew very poor execution. The modelling is slovenly and coarse, small folds are often little more than rough cuts executed after moulding. All are fragments of draped female figures.

The following eight are fragments, probably of standing figures :—

**1195.** Chiton only, girt under breast. The left hand on the hip.

H. .087 m.

**1196.** Fragment, neck to knees, draped in himation. Worn.

H. .125 m.

**1197.** Left shoulder and hip, draped in himation.

H. .084 m.

**1199.** Waist to feet.

H. .084 m.

Winter, *Typen*, II. p. 32, 2

**1233.** Himation slung round waist. Found "Π.Μ.Π.Α. 1875."

H. .078 m.

**1270.** Draped in himation.

H. .094 m.

**1275.** Similar.

H. .08 m.

**1285.** Lower part of draped figure on circular plinth.  
From the back mould only.

H. .068 m.

Five fragments of seated figures:—

**1198.** Left foot, with leg of a chair.

H. .075 m.

**1274.** Knees to ankles. Drapery in regular oblique folds.  
Traces of red paint.

H. .063 m.

**1286.** Right leg and drapery.

H. .104 m.

**1287.** Seat is a rock. Drapery.

H. .085 m.

**1295.** Left arm and leg: the seat is a *κλινή*.

H. .061 m.

Four miscellaneous fragments of female figures:—

**1193.** Foot and drapery.

H. .087 m.

**1222.** Two feet, planted close together on a base.

H. .046 m.

**1266.** Drapery, below knees.

H. .068 m.

**1278.** Breast only, wearing chiton.

H. .04 m.

Four detached fragmentary arms, bent at the elbow:—

**1292.** Fingers missing.

L. .12 m.

**1296.** A curl of hair attached to the top. Fingers  
missing.

L. .12 m.

**1305.** Remains of drapery; hand missing.

L. .09 m.



**1318.** Very small fragment.

L. .08 m.

Two fragments of drapery :—

**1261.** H. .1 m.

**1301.** H. .07 m.

Five fragments of male figures :—

**1276.** Left side of a torso with a piece of himation across the waist.

H. .07 m.

**1279.** Hips to knees, nude. Defaced.

H. .088 m.

**1281.** Chest to knees, nude. Defaced.

H. .09 m.

**1312.** Torso only, himation across the waist.

H. .049 m.

**1267.** Crouching figure. Left leg from knee to foot, hands clasped round it.

H. .063 m.

Winter, *Typen*, II. p. 268, 6.

Five indistinguishable fragments :—

**1269, 1285, 1291, 1300, 1313.**

Two fragments of nude female figures :—

**1282.** Shoulders and breasts, apparently stooping. The back seems to have swelled, or failed to shrink, in process of moulding.

H. .078 m.

**1448.** Neck to hips, bending to the right. A fragment of drapery appears to the left. Arms missing.

H. .08 m.

Winter, *Typen*, II. p. 126, 5, gives a fragment of right arm.

Three fragments of male figures :—

**1192.** Shoulders to knees of a youth wearing a short tunic, with many small folds, girt round the hips and pulled over the belt. Right shoulder and breast bare. Arms missing.

H. .133 m.

**1437.** Head and torso of a youth wearing a peaked hood, the strings of which fall on the shoulders. The dress is a chiton or tunic girt rather high. The face is slightly upturned, the left arm has been raised, the right lowered. Traces of sky blue paint on hood. Arms missing.

H. .123 m.

**1440.** Male torso, wearing chlamys fastened at the neck with a round button. Belt round the waist. The right arm has been raised, the left extended.

H. .115 m.

Winter, *Typen*, II. p. 382, 1.

**1260, 1421** (two fragments of one figure).

Legs of a male figure leaning against a herm, on the spectator's right. The weight is on the right foot, the left crossed in front. Much repaired. Head of herm missing.

H. .142 m.

For a similar attitude, and possible restoration of the figure, see Heuzey, pl. xxxvi. (Eros from Megara.)

Three figures of *Κουροτρόφος* type.

**1443.** Seated female figure, suckling an infant, held in her left arm on her knee. Her right hand holds her breast to its mouth. Yellow clay, surface roughened by exposure. Head missing, feet restored. Found south of Propylaea, 1864.

H. .155 m.

Winter, *Typen*, I. p. 140, 5.

The two following are treated partly as reliefs, with a background, which however does not extend beyond the figure:—

**1442.** Young girl, nude to the waist, her right arm holds a child upon her knee. She is slightly turned to the left, her left hand holds up her veil above her head. Feet missing, worn. Found "Π.Μ.Π.Α. 1875."

H. .125 m.

Winter, *Typen*, I. p. 140, 7.

**1452.** Standing female figure, with child perched on left shoulder. The left hand rests on the hip, the right holds the

drapery in front. On the head is a polos. Very worn and defaced. All below the thighs missing.

H. .132 m.

Winter, *Typen*, II. p. 8, 1.

**1264.** Fragment, a pair of feet on a small circular plinth, resting on a large cubical base, or altar, decorated with a mask crowned with flowers and fruit, in relief.

H. .084 m.

Winter, *Typen*, II. p. 209, 1, and cf. 3, 4, 5, 6 for indications of what the entire group probably represented.

**1479.** Seated female figure with young lion on her knees; the figure shews a hieratic tradition treated slightly grotesquely. Yellowish clay: back and front of the figure ill joined.

H. .111 m.

Cf. No. 1224, and notes to the same.

**1506.** Comic actor of conventional type. Holds a basket. Head, legs and back of the figure missing.

H. .085 m.

**1500.** Fragment of seated grotesque figure, with inflated belly. Probably a comic actor. Head, legs, right arm, missing.

H. .055 m.

Winter, *Typen*, II. p. 457, 5.

**1302.** Left leg of a similar figure. Foot missing.

H. .06 m.

**1454.** Torso of seated man wearing a chiton and himation. Either the back of the figure has failed to shrink during moulding, or the effect is intentional for a grotesque effect. Head and right arm missing.

H. .138 m.

Winter, *Typen*, II. p. 428, 7.

**1212.** Fragment of a crouching figure. Remains of red paint. Battered and worn.

H. .064 m.

Fragment of grotesque face. Right eye and cheek.

H. .026 m.

**1315 (200023).** Arm covered with markings which probably indicate hair: belonged to a satyr or silenus.

L. .055 m.

For figures similarly marked, see Winter, *Typen*, II. p. 134, 3.

**1445.** Archaistic fragment. Shoulders to waist of a draped female figure. Conventional tresses on the shoulders. Arms missing.

H. .05 m.

*Detached heads of the same period.*

**1512.** Helmeted head, very small.

H. .03 m.

**1472.** Head wearing polos. Top of the polos broken.

H. .06 m.

**1501.** Head wearing polos. Broken and defaced.

H. .045 m.

**1519.** Head wearing a diadem. Hole in the top of the head.

H. .04 m.

The following four are heads of young girls wearing a peaked hood which overshadows the face, and covers the mouth. Only the eyes, or eyes and nose are visible:—

**1475, 1504, 1516, 1518.** H. .027 m.—.042 m.

**1436.** Wears a peaked hood over a garland on the head.

H. .043 m.

The following thirty-one heads of young girls, with various coiffures, are of no particular interest:—

**1466, 1467, 1468, 1469, 1470, 1471, 1473, 1476, 1477, 1478, 1482, 1485, 1487, 1489, 1490, 1491, 1493, 1494, 1495, 1497, 1498, 1499, 1510, 1511, 1513, 1514, 1517, 1520, 20020, 20021, 20022.** H. .064 m.—.028 m.

Two heads of children:—

**1515.** Wears a peaked cap. Defaced.

H. .03 m.



**20018.** Smiling: plait of hair round the head.

H. .039 m.

Three heads of men:—

**1049 or 1040.** Bearded, upward glance.

H. .043 m.

**1441.** Heracles: wears lion's scalp on the head. Square heavy jaw. Remains of pink on the face, of yellow on the lion's skin.

H. .046 m.



No. 1441.

## II. PROTOMAI (MASKS)

### BIBLIOGRAPHY.

Winter, *Typen*, I. pp. 236—255; Hutton, *Greek Terracotta Statuettes*, p. 27; Rouse, *Greek Votive Offerings*, p. 304.

### § 1.

The following are masks of very primitive style:—

**682.** Broad square face, staring eyes and thick lips. Hair in a fringe over the brow and hanging thickly each side of the face.

The clay is glazed. Hair, eyes and lips painted lustrous black. Right side of head broken. Ears indicated.

H. .065 m.

**736.** Similar, no trace of paint, hair in a thick mass each side of the head. Had white slip.

Top of head broken. Possibly from the same mould as the foregoing.

H. .09 m.

**671.** Very defaced head with long plaque. High head-dress too defaced to be recognised. The plaque is broken on the right, indicating that it may have been continued to hold a second head.

H. .1 m.

Winter, *Typen*, I. p. 238, 2.

## § 2.

The following shew the narrow pinched-looking type of face based on hand modelling, that is to say the face is long and narrow, the forehead high, the chin pointed. The nose is thin, tends to be hooked; the entire form seems to have been arrived at originally by pinching the clay when soft.

The headdress, when not otherwise described, is a rayed crown as No. 656, and nearly every specimen has been surrounded by a plaque, with a hole for suspension each side.

The first five are more primitive than the rest, in which chronology is almost undiscernible; the rude, primitive appearance of some is probably due to inferior work and not to early date.

*Arch. Anz.*, 1893, p. 149; Winter, *Typen*, I. p. 11, cf. *id.*, p. 238 from Athens, Tanagra, Eleusis, p. 240, 2 and 9, Athens and Eleusis.

The following five shew a very narrow type of face. The first four resemble each other in that the features are very sharply defined, suggesting that the models from which the moulds were made were cut rather than worked with the fingers (e.g. No. 688):—

Two from one mould.

**735.** Hole at the top for suspension. No headdress, parted hair.

H. .075 m.

**804.** Left side of head broken.

H. .07 m.

**708.** Ears modelled (very roughly). Hole below the left ear, probably for the insertion of an earring.

Right side of head broken.

H. .07 m.

**809.** Upper eyelids droop at the outer corners. Circular earrings.

H. .085 m.

**619.** Very narrow face, no crown. ? Veil over head which hangs, with hair, each side of face. Ears indicated.

Black lustrous paint on the hair and eyes.

H. .082 m.

The following seven have three pendant ornaments hanging from the top edge of the crown over the front. These ornaments are made by hand, strips of clay in a diamond-shaped piece applied to the front of the crown:—

**688.** Faint traces of slip: plaque broken away

H. .21 m.

Winter, *Typen*, I. p. 238, 4.

Figure, see next page.

**678.** The eye sockets are empty. This, however, is not intentional, but the result of the breakage of the whole face across the eyes and temples. Traces of red and yellow paint on the stephane.

H. .16 m.

**643.** Slip preserved.

H. .115 m.

**616.** Has earrings, composed of a single ring from which hang three pendant ornaments like those on the crown.

Traces of red paint on the stephane, which is much broken.

H. .075 m.

Winter, *Typen*, I. p. 240, 2.

**610.** Resembles the foregoing: possibly from the same mould. Rather broken.

H. .073 m.

**627.** Traces of yellow paint. Stephane missing. Ear-rings as No. 616.

H. .095 m.



No. 688.



No. 627.



No. 626.

**626.** The stephane has a smooth edge, and is composed of two parallel bands in relief, with the three ornaments crossing them vertically in front. Has earrings as No. 616. Considerably damaged, traces of yellow paint on the stephane and earrings.

H. .082 m.

Winter, *Typen*, I. p. 240, 9, and cf. *ib.*, p. 240, 9, b from Eleusis.

The following have the rayed, or spiked crown without the ornaments in front. In several cases no headdress is preserved:



but analogy of the head and face justifies the assumption that such specimens originally had crowns:—

Three from one mould:—

**613, 813.** H. .095 m.

**711.** Higher crown. H. .105 m.

Three from one mould. The first two have a considerable extent of plaque below the face:—

**639.** Red and yellow on the stephane, traces of red and black and yellow patterns on the plaque.

H. .06 m.

Cf. Louvre, 164, from Tanagra.

**640.** Similar. Slip preserved.

H. .06 m.

Cf. Huish, pl. xv. from Tanagra (late Grean Collection).

**707.** Has a long plaque spreading below, at the left-hand bottom corner of which a hand projects forward. The right bottom corner is broken off. Earrings painted in yellow.

H. .125 m.

*Arch. Anz.*, 1893, p. 149, fig. 122; Winter, *Typen*, I. p. 238, 7.

In the Louvre Museum there is a similar mask on a large rectangular plaque, at the lower corners of which a hand projects each side. The hands are clenched and pierced to insert some object held in them.

Cf. a complete figure with similar head, chest and hands, Winter, *Typen*, I. p. 32, 4, Athens (formerly Polytechnion) from Tanagra.

**625.** Red dabs of paint on the cheeks, a black dab on the nose. Much broken.

H. .115 m.

**679.** Remains of red paint on the crown.

H. .14 m.

**683.** Low crown with traces of red, black and yellow paint. Hole for suspension.

H. .1 m.

**717.** Remains of black paint on the hair and of red on the crown. Holes for suspension.

H. .055 m.

**725.** Traces of the drawing of the eyes. Red paint on the stephane.

H. .06 m.

**732.** Traces of yellow paint on the face, black marks each side of the mouth. Painted yellow earrings.

H. .06 m.

**734.** Crown broken.

H. .072 m.

**805.** Traces of red pattern on the plaque, black markings on the face, painted red earrings.

H. .074 m.

**808.** Rather broken.

H. .055 m.

**810.** H. .063 m.

**812.** Traces of yellow paint on the crown.

H. .07 m.

**819.** H. .05 m.

**824.** White slip well preserved. Red dabs on the cheeks, red lips.

H. .055 m.

**840.** Fragment.

H. .04 m.

Two from one mould :—

**672.** The headdress is a species of serrated band just above the forehead. Yellow clay.

H. .11 m.

**673.** Spiked crown.

H. .115 m.

**814.** Fragment, crown and forehead missing.

H. .084 m.

The following five shew a slightly fatter type of face in the same style :—

**615.** H. .09 m.

**806.** The face widens at the bottom. Holes for suspension.

H. .09 m.

**807.** Holes for suspension.

H. .06 m.

**815.** Drawing of eyes visible.

H. .05 m.

Winter, *Typen*, I. p. 208, 3.

**820.** H. .045 m.

The following nine resemble the foregoing, the type is, however, less plump:—

Two from one mould. Both have had earrings, made of clay, applied.

H. .048 m.

**770.** Left earring missing.

**817.** Right earring missing.

**667.** Very rudely made. Hole for suspension.

H. .068 m.

**663.** Similar to foregoing.

H. .059 m.

**781.** Similar to No. 667.

H. .068 m.

**768.** H. .04 m.

**783.** H. .04 m.

**769.** H. .055 m.

**811.** Hole for suspension at the top.

H. .07 m.

The following eight are much alike, but not all from one mould; the faces are approximately of uniform size, and shew a slight tendency to a broader, better shape:—

H. of face .05 m.

Two from one mould.

**646, 702.** White slip well preserved. Painting of the eyes visible.

H. .095 m.

Two from one mould.

**670, 778.** Headdress like No. 612.

**760, 777, 779, 780.**

The following eleven are of no particular interest:—

H. .3 m.—3.8 m.

Three from one mould.

**699, 766, 767.**

Two from one mould.

**762, 763.**

**698, 761, 764, 765, 772, 775.**

**612.** Has a band round the head, narrow in front, wider at the sides.

H. .095 m.

Winter, *Typen*, i. p. 238, 9, gives two examples from the Acropolis.

**782.** The headdress is a rayed crown, of which the spikes, which were small, are missing. The lower part of it is ornamented by a moulded pattern. Earrings. Rather battered.

H. .05 m.

Three from one mould. L. of face .038 m.

The hair parted and waved. The headdress a spiked crown.

**696, 788, 818.**

**738.** Hole for suspension in top of head.

H. .06 m.

**785.** Broad face.

H. .063 m.

### § 3.

Protomai reflecting Ionian and other sculptural styles of the end of the 6th and beginning of the 5th centuries. Except where otherwise stated, the hair is worn in a projecting mass of spiral curls over the brow, and in nearly every case the headdress has been a high stephane as in the standing "Chiot" figurines.

The colouring has been bright, and carefully applied. Indications of the original complete effect are given by No. 623:



in the smaller specimens the colouring was doubtless less elaborate.

*Arch. Anz.*, 1893, p. 144; Winter, *Typen*, I. p. 11.

The following sixteen shew very fine work and are of considerable size. They shew a variety of styles, Chiot, Attico-Chiot, and have been placed together on account of their size and beauty rather than on grounds of similarity :—

**623.** Considerable remains of colour. Eyelids, eyelashes and arched eyebrows in black paint, the irides brown, traces of



No. 623.

red on the lips. The staphane has three bands of ornament : on the upper edge a red band with white palmettes, and traces of blue : round the middle a white band ; round the lower edge another red band with a pattern of large blue and small white dots.

The type is pure Chiot, the face rather pointed in shape.

H. .19 m.

*Arch. Anz.*, 1893, p. 144, fig. 21; Winter, *Typen*, I. p. 239, 7; Pottier, *Statuettes de terre cuite*, p. 41, fig. 15.

**622.** Pure Chiot style. Slightly plumper and heavier than the foregoing. The eyes are rather less oblique than is common in a Chiot face. Fringe of large spiral curls. Stephane missing.

H. ·115 m.

**624.** Resembles the foregoing. The stephane has had three pendant ornaments in front.

Blackened by fire, rather defaced.

H. ·15 m.

Winter, *Typen*, I. p. 241, 8.

**685.** Fragment, similar style. The headdress seems to be a cap with a high crown, a small crinkled brim or frill.

H. ·121 m.

**687.** Fragment, left side of face only. Hair in a heavy fringe. Level eyes and smiling mouth. Traces of colour on the lips. Headdress missing.

H. ·148 m.

Two from one mould. Regular Chiot type:—

**632.** Fragment, right side of face only; low stephane with traces of red paint. Circular earring.

Much repaired. Slip well preserved.

H. ·155 m.

Winter, *Typen*, I. p. 236, 9.

**686.** Fragment, right side of face only. Headdress missing.

H. ·094 m.

Two from one mould. Broad, rather square face, with small features. Oblique eyes, and the mouth is level, though without any trace of Attic style:—

**681.** Fragment. Left side of forehead, with eye missing. Headdress missing.

H. ·087 m.

**674.** Much defaced and damaged.

**684.** Fragment, Chiot style, right side of face only. Covered with a cream slip, glazed; the hair painted lustrous

red-brown, outlined with black. Eye and eyebrow drawn in black.

H. .065 m.

**675.** Good work, peculiarly wide face.

H. .129 m.

Ross, *Arch. Aufsätze*, I. pl. XI.

**676.** Face of "old Attic" type. Good work. Rather battered.

H. .122 m.

Winter, *Typen*, I. p. 241, 9.

**723.** The face shews mixed Chiot and Attic styles. Much defaced. Stephane broken.

H. .113 m.

**680.** Chiot eyes and serious level mouth. The headdress has had the three pendant ornaments in front.

Headdress broken away.

H. .1 m.

In the two following the hair is parted and smoothed away to the sides. Both shew Peloponnesian influence:—

**631.** Considerable remains of slip. The date of this mask must be, at earliest, in the last years before 480, if not after. None of the forms is archaic, the proportions are Peloponnesian, but the slender forms and sweet expression recall Ionian models.

H. .11 m.

**712.** The mouth is slightly bowed, otherwise the type is severely Peloponnesian.

H. .08 m.

Winter, *Typen*, II. p. 240, 12.

The following twenty-four shew ordinary Chiot style. They are smaller in size than the foregoing, and are much more mechanical work. Their only interest is a certain amount of variety in the coiffure:—

**690.** Hole in the top of the head.

H. .07 m.

Two from one mould. Very high stephane in both cases much broken.

**644, 658.** H. (of face) .058 m.

**645.** Heavy projecting fringe. Traces of blue on stephane.

H. .08 m.

Winter, *Typen*, I. p. 239, 1.

The two following have the hair parted and waved.

**797.** Stephane missing.

H. .07 m.

**801.** H. .083 m.

The following seven are similar to each other. The hair is arranged in regular waves across the brow.

More or less damaged.

H. .07 m.—.073 m.

Two from one mould.

**611, 829.**

Three from one mould.

**638, 642, 715.**

**740.**

**714.** Similar to foregoing. Much broken.

H. .085 m.

The two following have the hair in loops over the brow, in waves over the ears and temples.

**786.** Slip well preserved. Fragment only.

H. .08 m.

Winter, *Typen*, I. p. 243, 7.

**858.** Defaced. Headdress missing.

H. .078 m.

**796.** Remains of colour and of drawing of eyes. Traces of red on stephane.

H. .065 m.



Three from one mould. The stephane is very high, the hair arranged in a waved band across the brow, another each side covering the temples and ears.

**621, 709, 842.** H. .108 m.

Winter, *Typen*, I. p. 239, 8, gives two only, and one from Eleusis.

**856.** Similar. Remains of slip.

H. .066 m.

Four from one mould. The hair is in a fringe of curls over the forehead, and is looped over each ear.

**776, 789, 790, 791.** H. .051 m.

The following twelve have the hair parted and looped over the ears :—

Two from one mould.

**823, 838.** H. .053 m.

Winter, *Typen*, I. p. 240, 11, gives one only.

Ten from one mould. High stephane. All much defaced, but the mould was good work.

**618, 737, 831, 832, 835, 843, 847, 849, 852, 854.** H. .075 m.

Two from one mould, almost the same as the foregoing :—

**844, 857.** H. .075 m.

**803.** Resembles No. 623, but is much smaller. Hair parted in the centre. Stephane bands of white and red.

H. .105 m.

The following are of no particular interest :—

**795.** H. .07 m.

**828.** H. .06 m.

**832.** Red on plaque.

H. .05 m.

Four very much alike :—

**825, 826, 836, 839.** H. .03 m.—.031 m.

Four very much alike :—

**690, 697, 773, 774.** H. (of face) .016 m.

Three much alike :—

**744, 837, 851.** H. ·056 m.—·049 m.

Two from one mould :—

**728, 771.** H. ·058 m.

Two from one mould :—

**711, 841.** H. ·056 m.

Two from one mould :—

**710, 856.** H. ·045 m.

Three from one mould :—

**636, 822, 834.** H. ·032 m.

Eight from one mould :—

**660, 729, 830, 845, 846, 850, 853, 855.** H. ·065 m.

Seven from one mould :—

The hair is parted over the brow and looped over the ears. Stephanes much broken.

**624, 629, 635, 689, 694, 719, 720.** L. of face ·05 m.

Winter, *Typen*, i. p. 239, 2, gives nine of this type.



No. 686.

Two with faces from the same mould as the foregoing. The stephanes have two bands in relief running round them, and three tassels or ornaments hang over the front :—

**677, 686.** H. ·12 m.

Winter, *Typen*, i. p. 240, 7.

**630.** Same mould and headdress as foregoing, without the pendant ornaments.

Five closely resembling each other :—

**614, 692, 713, 718, 798.** H. ·07 m.—·08 m.

From a single mould :—

**691, 700, 726.**

Two from one mould :—

**649, 733.** H. ·065 m.

**731.** Similar to foregoing.

H. ·052 m.

**200019.** Hair in loops over the forehead.

H. .062 m.

The following two have a broad, rather clumsily modelled face of no particular style, but leaning to sculptural style:—

**742.** H. .078 m.

**693.** H. .078 m.

Two from one mould. Slim type of face with slight Chiot traits:—

**717, 741.** H. .042 m.

**641.** Fragment of double protome. Long rectangular plaque which has originally held two heads. The head to the right is missing. Slip well preserved. Traces of colour.

H. (of head) .048 m.

**706.** Head and shoulders, with stephane and veil, leaning forward from a plaque.

H. .072 m.

Winter, *Typen*, I. p. 240, No. 5.

The following six follow the type of the Samian Kore rather than of the Chiot figures. The first three have no headdress.

Otherwise, none are of any interest.

Two from one mould. H. .082 m.

**662.** The clay is glazed under the slip.

**821.**

Winter, *Typen*, I. p. 241, 6.

**701.** Traces of black paint on the hair. A red streak at the neck.

H. .063 m.

Three very similar to each other:—

Low stephane, fringe of hair on the brow, "etagen perücke." All much defaced.

**665, 666.** H. .04 m. and .036 m.

**703.** H. .05 m.

Winter, *Typen*, I. p. 241, 4.

The following three shew a soft rounded type of face, not allied to any definite style of sculpture :—

**669.** H. .075 m.  
Winter, *Typen*, I. p. 241, 2.

**620.** Headdress missing.  
H. .09 m.

**784.** Headdress missing.  
H. .065 m.

The two following are of ordinary Chiot type, but have never had a headdress :—

**664.** Two holes for suspension on top of head.  
H. .102 m.

**668.** H. .05 m.  
Winter, *Typen*, I. p. 240, 6.

The following seven shew the old Attic type of face :—

Four from one mould.

Low stephane, hair in elaborate spiral curls over the brow.  
Low stephane, or perhaps a flat cap. Good work.  
H. .105 m.

**628.** Winter, *Typen*, I. p. 237, 4.

**722, 723, 802** have an ordinary high stephane.

**721.** Hair parted. Very much defaced.  
H. .114 m.

**727.** Hair in a waved band over the forehead, looped over the temples and ears.  
H. .081 m.

**799.** Very clumsy work. Headdress missing.  
H. .072 m.

The following eight shew a mixture of Chiot and Attic types. Either the eyes are oblique, and the mouth level and



serious, or the mouth smiling, and the eyes level and prominent, of the old Attic shape :—

Two from one mould. Much defaced.

**617, 634.** H. .108 m.

**659.** Traces of black stripes on stephane and of black on the hair. Slip well preserved.

H. .08 m.

**743.** Thick waved hair, headdress broken.

H. .095 m.

Three from one mould. Have no stephane. Rather clumsy.

**633, 704, 739.**

**695.** High stephane: eyes of Attic shape set slightly obliquely.

H. .08 m.

The following eight shew Argive style :—

**848.** Heavy fringed hair.

H. .055 m.

**637.** Face of inordinate length.

H. .07 m.

Two from one mould. Parted hair and low stephane.

**648, 661.** H. .05 m.

Cf. Winter, *Typen*, I. p. 239, 5; Heads, pp. 139 sqq.

**647, 705, 800, 827.** H. .07 m.—.052 m.

No. 705 blackened by fire.

**787.** Protome from an *ὄνος* or vase. Chiot face with pale buff slip. The headdress is glazed black, and projects upwards and back to meet the vase.

H. .058 m.

Two male protomai :—

**599.** Head of a satyr with grimace. Traces of crimson on the face, of blue on hair and beard. Battered.

H. .035 m.

**597.** Head of a bearded man. Moustache drooping low at the ends. The clay has a bright red glaze : black glaze on top of the head. Battered.

H. .046 m.

### III. RELIEFS

For date and style, see Introduction, p. 328; Interpretation, p. 332.

Miss Hutton, *J.H.S.*, 1897, pp. 306 sqq.

#### § 1.

The following forty-five numbers are reliefs and fragments from a single mould: the complete plaque measures in height .223 m., breadth .160 m.

The design shews Athena, wearing an Attic helmet, aegis with scalloped edge, worn horizontally across shoulders and chest, and full Ionic dress, mounting a small chariot. She is turned to the spectator's left, her right foot steps up on the car, her left is giving the necessary push off from the ground. Her right hand holds the reins over the front rail: the reins having been executed in paint, are no longer visible. The left hand probably held a spear, likewise executed in paint, and now effaced.

The field above the goddess' right hand is occupied by an owl, its body turned towards her, its head full-face.

Horses have no place in the design. There are holes for suspension at each top corner, and in the centre at the bottom, when preserved. There is a raised ledge at the bottom of the plaque.

The background is blue, drapery red, the aegis green. The chariot has probably been red.

NOTE. Miss Hutton (*J.H.S.*, 1897, p. 312) describes two variations of this type (e.g. Nos. 1333 and 1335), one shewing Athena mounting the chariot with a spear in her right hand. Here "right" must be a misprint for "left," since she has already observed that throughout the whole type the right hand is outstretched to hold the reins above the chariot rail, and moreover, the *left* hand undoubtedly held a spear executed in paint, though no longer visible. Of the second variation (Nos. 1334 and 1340) described by her as shewing Athena already mounted in the chariot, I can find no examples. Nos. 1334 and 1340, the instances cited, are clear cases of Athena in the act of mounting. In No. 1334 the right leg is distinctly seen, in No. 1340 just visible, raised as in No. 1333 above the chariot rail (in both cases to the right of the fracture) a clear indication that the goddess was in the act of mounting and not already mounted. By a further misprint (*J.H.S.*, 1897, p. 312, note 2) No. 1340 is equated to fig. 4. It should be fig. 6. No relief of this type, so well preserved as fig. 4, survives in the collection. Fig. 4 moreover shews an arrangement of the aegis which occurs but once in this collection (No. 1333) and in this case I suspect that fragments of two types have been combined, in restoration, to form one relief (see below).

The following five are large fragments mounted in plaster:—

**1320.** Face, aegis and part of the drapery of Athena.

·074 m. × ·098 m.

**1322.** Helmet, back of the head and left arm.

·119 m. × ·062 m.

**1331.** The greater part of Athena, and part of wheel.  
Composed of six fragments.

·21 m. × ·161 m.

**1332.** Head and shoulders of Athena, and part of the chariot. Composed of two fragments.

Found E. of Parthenon 1864.

·119 m. × ·16 m.

**1341.** The right hand of Athena, front part of the chariot, and owl. Composed of four fragments.

·171 m. × ·079 m.

The following forty are unmounted fragments :—

**1326.** Figure of Athena, from waist to knees, and part of the chariot.

**1335.** Composed of seven fragments, the background mostly plaster.

H. .223 m., Br. .160 m.

**1333.** Part of the figure, most of the background, restored. Composed of two fragments, belonging probably to different types. The upper part shews the aegis as in No. 1335, worn horizontally across the chest and upper arms, the lower



No. 1333.

part shews the edge of the aegis obliquely on the thigh as in Nos. 1334, 1339. The combination of these two positions of the aegis is impossible.

H. .223 m., Br. .161 m.

**1354, 1405.** The owl, right hand of Athena, and front part of chariot and wheel. No. 1405 found II.B.A. 1864.



**1377.** Left arm and breast of Athena.

**1388.** Part of the leg of Athena.

Four fragments shew the right hand of Athena and the chariot bar.

**1390, 1415, 1416, 1419.**

Five fragments shew the right hand of Athena, the chariot rail, and the owl.

**1327, 1328, 1396, 1398, 1399.**

The following three fragments shew the owl only.

**1395, 1402, 1418.**

Nine fragments shewing the bottom of Athena's chiton and part of the left leg.

**1324, 1380, 1382, 1383, 1397, 1404, 1409, 1412, 1417.**

Twelve fragments shewing part of the chariot with wheel.

**1317, 1325, 1342, 1350, 1381, 1393, 1394, 1401, 1403, 1407, 1408, 1411.**

The following fragments shew a slight variation on the above design. The scale of the figures is the same as the foregoing:—

**1340.** Shoulders to left knee of Athena. The aegis has a smooth edge, and is not so curved as in the foregoing. The scales are carefully outlined in black, and filled in alternately with red and white (once blue?). The small folds of the long fall of the himation by the right arm were probably painted: they are not moulded and incised as in the foregoing.

·102 m. × ·085 m.

See *J.H.S.*, 1897, p. 314, fig. 6.



No. 1340.

The following are fragments from a mould of a slightly different type. The aegis hangs from the right shoulder obliquely across the body and down to the left thigh.

**1334.** Fragment to the knees of Athena. Large round shield on her left arm.

·157 m. × ·155 m.

*J.H.S.*, 1897, pl. VIII. 2.

Three fragments of drapery.

**1349, 1361, 1406.**

Two heads of Athena.

**1347, 1351.**

**1319.** Head and shield.

Two shields.

**1375, 1376.**

Three shields (from same mould?) with gorgoneia.

**1360, 1363, 1372.**

**1339.** On slightly larger scale. Two fragments: legs of Athena and part of chariot. Drapery and aegis as No. 1334. Traces of shield. Hole for suspension.

H. ·11 m. × Br. ·161 m.

**1336.** Fragment (in two pieces) shewing a similar design, on a much larger scale. Head of Athena and the right arm outstretched, with a piece of the chariot rail below it. There was no owl in the design. Athena wears round earrings, and her front hair is a heavy fringe of coarsely incised locks. The upper edge of the plaque, which still remains, appears to be slightly convex. Hole for suspension.

·131 m. × ·11 m., H. of face ·044 m.

*J.H.S.*, 1897, p. 314, fig. 5.

## § 2.

The following three are fragments, from one mould, of a relief shewing Athena in profile to the spectator's right. She wears the usual helmet, aegis with scalloped edge, and gorgoneion in the centre of the breast. The arms are outstretched in front: the action, according to Miss Hutton's restoration, shewed a spear in one hand and an owl in the other. She supposes the figure to have been seated:—

L. of the face ·026 m.

*J.H.S.*, 1897, p. 312, fig. 3.

**1321.** Head and shoulders of Athena with part of the arms. Faint traces of blue on the background.

·101 m. × ·73 m.

Two fragments from the same mould, unmounted.

**1355, 1367.** Heads of Athena.

### § 3.

The following two are fragments, from one mould, of a relief shewing a female figure, seated, facing the spectator's right. On the head is a horizontal stephane or low polos, the hair is worn in a thick fringe in front and falls long behind: a veil also falls from the stephane behind. The dress is Ionic. The hands are outstretched in front, the left probably held a sceptre, executed in paint, and now effaced. The object held in the right hand is scarcely recognisable owing to breakage; according to Miss Hutton's restoration it was a patera:—

H. ·14 m., Br. ·15 m.

Interpretation, see Introd. p. 332; *J.H.S.*, 1897, p. 310, fig. 2 and pl. vii. 1; Costume, Introd. p. 341.

**1337.** Fragment (in four pieces) from shoulders to knees, including also the feet, and back leg of the chair. The right hand and a part of the patera is visible.

·13 m. × ·129 m.



No. 1337.

**1338.** Fragment from head to waist, shewing left hand.  
·123 m. × ·132 m.



No. 1338.

#### § 4.

The following two are fragments, from one mould, of a relief shewing a young girl, in profile facing the spectator's right, seated upon a long bench or kline. Her hands are outstretched before her: the right (preserved in one case only) holds the thread from which hangs the spindle, the other may be restored with a distaff. The hair is dressed high behind, and completely covered by a tight cap or fillets, except the front hair which is a thick fringe. The costume is the Ionic chiton only, the small folds incised, it is girt round the hips and pulled over the girdle. The feet are separated, almost as if in the act of walking; the right rests on a footstool, the left hangs free:—

Interpretation, see *J.H.S.*, 1897, p. 310 and fig. 1, pl. VII. 1.

**1329.** Fragment (in three pieces) shewing the girl's figure; her body between breast and hips; right foot and arms restored in plaster. The right hand is seen holding the



thread, from which hangs the spindle. Found E. of Parthenon 1864.

H. .112 m., Br. .159 m.

**1330.** Entire figure of the girl except the hands. The plaque is entirely missing. In four pieces. Holes for suspension.

H. .212 m., Br. .159 m.



No. 1330.

#### § 5. MISCELLANEOUS FRAGMENTS OF RELIEFS.

**1386, 1400.** Uplifted and clenched left hands, probably from reliefs such as Nos. 1329, 1330. On the same scale.

**1344.** Fragment shewing right arm and front of a chariot, resembling No. 1335, but the drapery is differently arranged. Found Π.B.A. 1864.

H. .065 m.

**1358.** Large wheel. ? From relief similar to No. 1336. Found II.B.A. 1864.

Diam. .093 m.

**1366.** Large round shield, with central gorgoneion. ? Belongs to a relief similar to No. 1336.

Diam. .098 m.

**200016.** Fragment of a shield with gorgoneion. Hair of the gorgon drawn in black. Slip well preserved.

Gorgon's face, H. .045 m.

Unnumbered fragment of gorgoneion, same mould as foregoing.

**200017.** Gorgoneion, slightly broken.

H. .062 m.

**1315 (1316?), 1357, 1370.** Heads from reliefs similar to No. 1335, but on a slightly larger scale.

H. of face .03 m.

**1389.** Fragment shewing youthful male figure, draped, standing by a bench. The large flat object ending in an obtuse angle at the bottom, occupying the field between the figure and the fracture, has been interpreted as a lyre on the left arm. The right hand holds a small pointed object. Traces of pink paint in the folds of drapery.

.1 m. × .105 m.

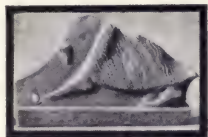
*J.H.S.*, 1897, p. 316, figs. 9 and 9 a. Cf. Stackelberg, *Graber der Hell.*, pl. LVI. 4; Overbeck, *Kunst mythologie*, III. p. 68.

**200011.** Fragment shewing draped female figure in full face (head missing). The costume is Ionic, there are conventional curls falling over each shoulder, and the right hand has been outstretched toward the spectator (broken off from elbow). The technique is peculiar. The figure is in very high relief, modelled as though it were to be a free standing figure, and has none of the fine drawing and modelling peculiar to reliefs of classes I—IV. Traces of blue on the background.

H. .093 m.

**1391.** Fragment shewing feet and drapery of a female figure striding to the spectator's left.

A horse's hoof appears above the woman's raised foot, another on the ground behind her planted foot, shewing that the design was a woman leading or walking by a horse.



No. 1391.

The drapery has finely incised folds in the manner of Nos. 1329, 1330, and the plaque has a raised ledge below.

Hole for suspension to the left.

H. .07 m., Br. .108 m.

*J.H.S.*, 1897, p. 315, fig. 8.

**1323.** Fragment shewing Heracles struggling with a lion. Heracles is beardless, his hair combed down in straight locks all round his head. He bends to the right over the lion, his left arm grasps it round the neck, the right hand grasps its jaw.

H. .12 m., Br. .09 m.

*J.H.S.*, 1897, p. 317, fig. 10; Reisch, *Ath. Mitth.*, 1887, p. 129, pl. III.

**200015.** Fragment shewing the feet of a woman standing by a horse. The front legs of the horse are seen.

H. .058 m., Br. .06 m.

**1314, 1378.** Fragments each shewing the top of a horse's head.

H. .05 m., Br. .065 m.

**1379.** Breast and forelegs of a galloping horse. Slip well preserved. Same scale as foregoing. Found II.B.A. 1864.

H. .06 m., Br. .055 m.

**1348.** Back of a girl's head. Slip well preserved.

H. .075 m., Br. .05 m.

**1346.** Fragment, waist to knees, of a nude male figure, in profile turned to the right. Slip well preserved, background blue.

H. .075 m.

**200012.** Fragment shewing a man's leg from the knee. Found II.B.A. 1864.

L. of foot .035 m.

**1356.** Fragment of drapery.

L. .09 m.

**20024.** Fragment shewing a small bird perched on a sack, from which it appears to be eating. Much defaced.

H. .055 m., Br. .033 m.

Small unnumbered fragment shewing a winged foot.

H. .028 m. × .03 m.

**1352, 1371, 1374.** Small fragments of benches. The last has a blue background.

**1392.** Fragment shewing part of a chariot.

H. .11 m.

**1345.** Indistinguishable fragment.

H. .058 m., Br. .06 m.

**1364.** Fragment shewing a curved bar in relief, perhaps part of a chariot. Slip well preserved, traces of blue and red paint.

H. .065 m. × Br. .043 m.

**1410.** Object with cross-bars in relief.

L. .11 m.

**200025.** Fragment, convex across the length. Slip well preserved, blue stripes, outlined with red, down the length; one narrow edge, and part of a long side, apparently finished with red paint.

L. .022 m.



No. 200014.

**200014.** Fragment, freer style than any of the foregoing. Right-hand bottom corner of relief, shewing the hind part of a rearing horse, turned to the left. By the back leg appears a man's right leg, planted on the toe and leaning forward. Above the horse's left haunch appears a fragment of a shield or cloak, probably belonging to



a rider. Plaque has raised ledge below, hole for suspension in the corner. Found E. of Parthenon, 1864.

H. .17 m., Br. .135 m.

**1253.** Fragment of a Hellenistic relief, shewing a basin upon a fluted stand. Drapery hangs from the basin each side.

H. .085 m., Br. .06 m.

Winter, *Typen*, II. p. 209, 2.

The design can be restored with great probability from Winter, *Typen*, II. p. 209, 3, 4, 5.

#### IV. ARCHITECTURAL FRAGMENTS

**1205.** Lion couchant, body in profile to right, head full face. Very low relief; the body is covered with black glaze turning to red, in which the features of face and articulation of body are incised. The animal lies on a moulded ledge ornamented with black chevrons on the clay ground. A fragment of a similar ledge appears slightly in recess of the front plane, above the head. This ledge is oblique; if produced towards



No. 1205.

the animal's tail it would meet the lower ledge (also produced) some inches from the tail. Behind the fragment of the upper ledge a fragment of clay projects horizontally backwards. Right half of the face missing.

L. .175 m.

Date and style, Introd. p. 322.

Seven fragments of gorgoneia from a single mould<sup>1</sup>. The hair is in curls over the forehead, snakes appear below the face. The type is mild, grinning with the tongue out. Ear-rings take the place of ears. The face is soft and fat, with round forms.

The clay has a pale greenish buff slip. Hair, eyes, eyebrows, lips, tongue and snakes painted black turning to reddish purple.

The snakes below the chin are supported by a plaque with rectangular edges.

Date, style and technique, *Introd.* p. 322; Paint, clay, etc., *Introd.* p. 338.

Ross, *Arch. Aufs.*, I. pl. v.; Collignon, *Mythologie de la Grèce*, p. 345, fig. 129; Roscher, II. 1716.

**80.** In three fragments, but nearly complete. Much battered. Found east of Museum, 1888.

H. .205 m., Br. .209 m.

**82, 83, 84.** Fragments of upper part of the face. Found east of Museum, 1888.

**86, 87.** Fragments of one face. Left side of the face.

No. 86. Found among the “*παλαιότερα εὑρήματα*.”

No. 87. North wall between Parthenon and Propylaea, 1888.

**88.** Fragment of large terracotta mask, probably an antefix. Ear and part of hair. Worked in the round, not flat as the foregoing.

H. .11 m., Br. .085 m.

## V. DOLLS

Winter, *Typen*, I. pp. 165—173; Pottier, *Stat. de terre cuite*; Hutton, pp. 4, 31, 59 and cf. fig. 2.

Seven figures and fragments of archaic neurospasti. Head and body are moulded in one, very flat, the back unworked. Legs were attached at the thighs. Low polos on the head.

<sup>1</sup> For further treatment of these gorgoneia see p. 290.

**1465.** Very worn. Right foot missing.  
H. .128 m.

Two from one mould. H. .133 m.

**1466.** Arms missing.

**1449.** Very defaced, arms and legs off.

**1247.** Fragment, head and shoulders.  
H. .043 m.

**1250, 1251, 1252.** Bodies only.  
H. .047 m.

Three neurospasti of the middle of the 5th century :—

**1463.** Female figure, very well modelled. The hair is waved and parted, the style of head a little later than the Olympia pediments. Arms rather undersized, toes not distinguished, feet very small. Repaired neck and right ankle.  
H. .265 m.

**1464.** The body may be from the same mould as the foregoing, but arms and legs are better executed. Feet and ankles particularly fine. Head missing.  
H. .023 m.

**1210.** Small doll, very worn. Poor work. Front and back of the figure ill joined, too far apart. Arms and legs missing.  
H. .11 m.

Five neurospasti of the 4th century and later :—

**1208.** Very elaborate headdress, large garland. Arms and legs missing, very worn.  
H. .116 m.

**1209.** Poor work, very worn. Arms and legs missing.  
H. .115 m.

Fragments.

**1263.** Shoulders to knees, without arms. Cracked.  
H. .09 m.

**1272.** Shoulders to knees, worn.  
H. .09 m.

**1427.** Waist to knees; apparently unfinished, for there are no traces of holes at the knees where the lower and free part of the legs were attached.

H. .085 m.

Three fragments of seated neurospasti, of the 4th century. Only the arms were free, the legs were bound together and rigid:—

**1274.** Shoulders to hips. Soft modelling, but very worn.

H. .088 m.

**1284.** Shoulders to waist.

H. .066 m.

**1431.** Thighs to knees. Apparently solid.

H. .075 m.

Five fragments of seated male neurospasti. Only the arms are free, the legs are bound together and are rigid. Very slender style:—

**1280.** Shoulders and chest.

H. .038 m.

**1277.** Hips to knees.

H. .1 m.

**1455.** Shoulders to knees. Remains of bright pink paint.

H. .11 m.

**1456.** Shoulders to ankles.

H. .14 m.

**1457.** Shoulders to thighs.

H. .09 m.

Miscellaneous fragments of neurospasti, of no particular interest:—

Three fragments of arms.

**1304.** Hand missing.

L. .1 m.

**1307.** Elbow to hand.

L. .07 m.

**1314.** Hand missing.

L. .09 m.



Seven fragments of legs :—

Five seated.

**1204.** H. .052 m.

**1310.** H. .058 m.

**1293.** H. .053 m.

**1311.** H. .045 m.

**1299.** H. .06 m.

Standing.

**1207, 1309.** Pair of legs. Very poor work.

L. .098 m.

## VI. ANIMALS

**286.** Head of a snake. Pale greenish buff clay, purple-black paint. Fine work, very hard clay. Lower jaw broken off. Small piece of oxidised bronze adheres above the right eye.



No. 286.

L. .1 m.

Four lions with fore paws stretched out straight. Head turned to the left, tail curls up over the back. The mane is indicated by rows of vertical dents.

The mouth is open, wider at the corners than in the middle :—

**1240.** H. .09 m., L. .084 m.

**1238.** Fore feet missing; traces of black on the mane, and of red in the mouth.

H. .059 m., L. .068 m.

**1241.** Fore paws missing, traces of red on the mane.

H. .06 m., L. .075 m.

**1246.** Similar, facing to right, traces of red in the mouth. Right fore paw missing.

H. .06 m., L. .09 m.

**1239.** Lioness in same position as foregoing, but no mane is indicated, the mouth is shut, and painted red, and the tail curls over the haunch.

H. .051 m., L. .075 m.

**1223.** Standing lion. The tail lashes the haunch. Mouth wide open. Eyes are blobs of clay applied.

H. .035 m., L. .042 m.

**1211.** Four horses, geometric style. All the forefeet, all the hindfeet fastened together by stripes of clay. White slip with red and black stripes: perishable paint. Traces of yoke (?) on backs of two centre horses. One head and one nose missing.

H. .115 m., Br. .057 m.

Winter, *Typen*, i. pp. 1 and 25, 2, b: similar, Eleusis Museum, p. 25, 2 a.

Three fragments of horses:—

**1228.** Body only, remains of blue paint. Traces of some object carried on the shoulders. Hole bored through the shoulders.

H. .033 m., L. .07 m.

**1237.** Body with stump of neck, and stumps of forelegs in galloping position. Legs of a rider appear either side of the shoulders, and hands on the neck.

H. .045 m., L. .078 m.

Winter, *Typen*, i. pp. 1 and 25, 3, a, gives nineteen examples.

**1244.** Head and chest.

H. .07 m.

Two fragments of cows:—

**1235.** Head and shoulders. Right horn missing. Apparently had no ears.

H. .088 m.

**1236.** Head and shoulders and part of forelegs. Head turned to the left. Horns broken off. Very good work.

H. .087 m.

**1242.** Pig; ridge along the back to represent bristles.  
H. .053 m., L. .09 m.

**1245.** Head of a ram.  
H. .05 m.

Two monkeys :—

**1231.** Sitting on its haunches on a plinth. Right arm bent. Head and left arm missing. Probably it was eating.

H. .052 m.

Winter, *Typen*, I. pp. 11 and 222, 10, d.

**1229.** Right knee and left foot of a squatting monkey. Blackened by fire. Traces of red paint.

H. .04 m.

Seven birds :—

**1211.** Bird, geometric style, glazed black.

H. .04 m.

**1217.** H. .043 m.

**1219.** Beak missing.

H. .05 m.

**1226.** H. .04 m.

**1230.** Very rough. Traces of red stripes.

H. .02 m.

**1232.** Wings outstretched. Legs formed by a small pedestal. Traces of red and black pattern.

H. .035 m.

**1288.** Fragment, tail and wing feathers and part of the body.

L. .072 m.

Siren.

**1500.** Head of Chiot type with low stephane. Only the upper part of the body remains: the lower has separated off where it was originally joined on. Wings and tail missing.

L. .055 m.

Winter, *Typen*, I. p. 229, 5.

Two sphinxes :—

**1258, 1259.** Two fragments, from one mould, shewing the hind part of a lioness, probably the body of a sphinx. The hind part was made in a separate mould.

·033 m. × ·04 m.

Winter, *Typen*, II. p. 229, 9, b.

## VII. MISCELLANEOUS OBJECTS

**1218.** Small bird standing on a rectangular base. Small ring for suspension on the back. The body is thinly glazed. Face, feet and tail are black. Beak missing.

H. ·042 m.

**1228.** Fragment, waist to feet, of a male figure kneeling on the right knee, on a base. Traces of green glaze.

H. ·038 m.

**1255.** Cylindrical object pierced with a hole down the vertical axis. The middle part is bell-shaped, and at either end there is a projecting surface of less diameter. One end is coloured red and black, but cut and scratched, the other end is broken. Probably the socket of a torch-holder, the stem and handle missing.

H. ·063 m.

Two fragments of miniature fluted columns, possibly the stems of vases as seen in No. 1253 :—

**1256.** H. ·073 m., circum. ·085 m.

**1265.** H. ·118 m., circum. ·115 m.

Three legs of small seats belonging to votive figures or groups. All terminate in a lion's foot :—

**1221, 1284, 1290.** Very good work, delicate design in red and black on white slip.

Mean H. ·056 m.



Two flower-shaped ornaments, meant to stand or hang downwards. Hole at the top where petals join.

**1254, 1257.** Diam. .065 m.

**1248.** Fragment shewing the rear of a scarab beetle. Holes for suspension.

L. .065 m.

**1227.** Votive fruit on a plaque. Couple of pomegranates with a leaf each side and a leaf between. Half one of the fruit missing.

Size of remaining, L. .05 m. × Br. .045 m.

**1243.** Indistinguishable fragment.

H. .07 m.

**218.** Spindle whorls; most have a small design of dots and lines in black glaze. Some are glazed entirely black.

H. .2 m.—.5 m.

**76.** Loom weights of various sizes and shapes, some pyramidal, some disc-shaped. Undecorated.



# GENERAL INDEX

*The numbers refer to pages*

- Abydos 30, 37, 232
- Acropolis, sculptures lying on 74
- Aegina, the sanctuary of Aphaia at 323
- Aegospotamoi 236
- Agraule 23, 183, 195, 206
- Akrai 33
- Akroteria 35, 277, 298—300, 304
- Alexander the Great, portrait of 28, 30, 232, 234
- Alkamenes 28, 31, 226, 236, 258, 259
- Alketas 30, 256
- Alkibiades 309
- American School of Archaeology 19
- Amphilochian war 12
- Amphitrite 2, 61
- Andokides 284
- Animals, terracotta figures holding, 370—372
  - terracotta 429—432
- Antiphanes of Kerameikos 193
- Aphrodite 23, 185, 188, 200, 318, 333
- Apobates figures 102, 108, 109, 118, 119, 133, 134, 138, 227, 228, 310
- Apollo, Belvidere 232
  - Patroös 106
  - sculptures of 208, 219, 220
- Apotheke of the Acropolis Museum 32, 74, 75, 98, 101, 250, 278, 303
- Archaic fragments of sculpture 305
- Archaistic sculptures 225, 274
  - terracottas 396
- Archerinos, Nike of 348
- Architectural fragments 32—35, 286
  - terracottas 425
- Argive style, in terracottas 326, 327, 328, 336, 383, 384, 413
- Argos, the Heraeum at 323, 334
- Aristophanes 246
- Armed terracotta figures 372
- Artemis 137, 333
  - Brauronia 253, 329 (note)
  - Epipyrgidia 248
- Artists of the Erechtheium frieze 27
  - the Nike Temple sculptures 17
- Ashmolean Museum, sculptures in 248
  - Museum, vases in 312
- Asia Minor 312
- Asklepios 225, 232, 266
- Atarbos, basis of 30, 37, 240
- Athena 23, 28, 29, 231, 304
  - Archegetis 273
  - Ergane 253
  - Hygeia 37
  - Nike 16
  - Nike, different artists of the balustrade slabs 17
  - Nike, frieze of the temple of 13, 173 (note)
  - Nike, sculptures of the balustrade 11—19, 139—174
  - Nike, sculptures, of later restorations 18, 166, 171
  - Nike, temple of 11—19, 26
  - Nike, temple of, its date 14
  - old temple of 32, 33, 74, 295, 296, 297, 301, 302, 304, 319
  - Parthenos 239, 261
  - sculptures of 30, 43, 44, 58, 66, 139, 142, 158, 168, 172, 173, 195, 196, 197, 199, 206, 220, 231, 234, 238, 239, 253, 260, 261, 263, 265, 268, 272, 273
  - terracottas of 329, 332, 333, 414, 419
- Athens, National Museum, sculptures and terracottas in 25 (note), 331 (note)
- Atreus, tomb of 283
- Attic hero 53
  - Ionic school 18
  - revival, style of the 326
  - style, in terracottas 327, 341 (note), 406, 407, 412, 413
- Aurelius, Marcus 257
- Babies, figures of 31, 224
- Babin, Pierre 105
- Benndorf, O. 243 (note), 246 (note), 247, 308, 309

- Berlin, casts at 183, 195, 197  
   — marble seat at 279  
   — sculptures at 185, 222, 232  
   — terracotta at 381  
   — vase at 309  
 Beulé, E. 14, 160, 183, 240, 241, 259  
 Bieber, M. 249, 251  
 Birds, terracotta figures holding 370  
 Boeotian terracottas 323, 338, 341  
 Boethus 31, 225  
 Boston Museum 173  
 Bötticher, A. 183  
 Branchidae 331  
 British School at Athens, pottery at 312  
 Byzantine wall on Acropolis 104, 105  
  
 Caere, pottery from 312  
 Callirrhoe 2, 39  
 Caracallus, bust of Emperor 28, 31, 222  
 Carapanos collection at Athens 331 (note)  
 Carrey, J. 1, 11, 39, 42, 53, 61, 76, 79, 94, 99, 100, 101, 105, 117, 120, 137  
 Caryatids 26, 148  
 Caskey, L. D. 173  
 Catajo villa, fragment of Parthenon frieze from 112  
 Cavedoni 286  
 Cecrops 2, 23, 44, 177  
 Centaurs 6—8, 76, 78, 80, 84, 86, 90—94, 99, 100  
 Chairios 285  
 Chalkis, inscription concerning 37, 286  
 Chalkotheke (on the Acropolis) 319  
 Chandler, R. 105  
 Charioteer, style of dress of 41  
 Charites 29, 200, 238, 243—248  
 Chiaramonti relief, the 246, 247  
 Chiot costume 340, 341  
   — style in terracottas 326, 327, 334, 336, 338—341, 349, 355, 381, 383, 404—407, 411—413, 431  
 Choregus 240  
 Christian Church in Parthenon 105  
 Coins 31, 171, 247  
 Collignon, M. 177, 180, 228  
 Colonies of Athens 106, 110  
 Conservatori Palace 312  
  
 Constantinople, sculptures at 116  
 Cook collection 225  
 Corcyra, terracottas from 331 (note), 341  
 Corinth 33, 34  
 Corsini, Palazzo 250  
 Courtyard, objects in the 278  
 Crete, pithoi from 312  
 Croton 33  
 Cybele 333  
  
 Dalton 61  
 Dancers 228, 240, 275  
 Delphi, sculptures at 18, 25 (note), 181, 207, 214, 243, 256, 267  
   — the Tholos 25  
 Demes of Attica 27  
 Demeter 44, 106, 177, 183, 255, 333  
   — Kourtophros 318  
 Demosthenes 12  
 Demonstratos 279  
 Dexitheos 282  
 Dickens, G. 312, 332 (note), 339  
 Diodorus 256  
 Dionysius of Syracuse 256  
 Dionysus 31, 69, 106, 225, 238  
   — Theatre of 236, 248, 278  
 Dolls, terracotta 426—429  
 Doric costume 340, 384, 385  
 Dörpfeld, W. 309  
 Drapery, treatment of 24  
  
 "Egg and dart" design 286, 287, 298, 300  
 Egyptian characteristics in terracottas 331, 335  
 Eirene 259  
 Eleusinian marble 20  
   — mysteries 175  
 Eleusis, sculptures at 25 (note)  
 Elgin casts 131  
   — Collection 6, 9, 14  
   — Lord 105, 139  
 Empedia 281  
 Ephesus, sculptures from 225  
 Epidaurus, sculptures at 19  
 Epiktetos 309, 312  
 Epiteles 280  
 Erbach head 232, 234  
 Erechtheum 35  
   — fire at 21  
   — frieze 18, 19—27



- Erechtheium, frieze, date of 27  
     — religious nature of 26  
     — the frieze inscription 27  
 Erichthonios 22, 23, 183, 199, 203, 206, 259  
 Eros 48  
     — terracotta figure of 390  
 Erysichthon 2, 44  
 Euboea 286  
 Eudikos 282  
 Eumachos of Samos 237  
 Eumolpos 23, 203, 204  
 Euthymides 309  
  
 Fauvel 131  
 Fitzwilliam Museum, Cambridge 19 (note), 331 (note)  
 Fleur-de-lys 293  
 Florence, sculptures at 250, 251  
 Foucart, P. 255  
 Fowler, Prof. 218  
 Frazer, Sir J. G. 27 (note), 247 (note)  
 Friederichs, C. 183, 231, 238, 259  
 Frieze of the Parthenon 90, 101—139  
 Furtwängler, A. 12, 16, 27 (note), 54, 158, 279, 333  
  
 Ganymede, statue of by Leochares 232  
 Gardner, E. A. 225  
 Gardner, P. 247 (note)  
 Ge 208  
 Ge Kourotrophos 259  
 Gela 33  
 Geometric style, terracottas of 430, 431  
 Gerhard, E. 239, 309 (note)  
 Giustiniani, Palazzo 246, 247  
 Gjölbaschi reliefs 14, 18  
 Glaukytes 308  
 Gorgoneia 35, 171, 231, 234, 238, 261, 289, 305, 318, 331, 335, 375, 378, 418, 422, 426  
 Graces, the 246  
  
 Harmodius and Aristogeiton 24  
 Harrison, Miss J. 231, 248  
 Hebe 231  
 Heberdey, R. 10, 11, 101, 175  
 Hekate Epipyrgidia 248  
 Hellenistic sculpture 28, 29  
     — terracottas 425  
  
 Helmeted terracotta figures 378  
 Hephaestus on Parthenon pediment 41, 58  
 Hera, sculptures of 104, 234, 236  
 Herakles 231, 322, 329, 333, 334, 336, 338, 348, 397, 423  
 Hermes 2, 30, 227, 238, 250  
     — Propylaeus 226, 247  
     — seated figure of 29  
     — torso of 249  
 Hermogenes, Kylix of 312  
 Herms 28, 31, 222, 223, 224, 225, 226  
 Herodotus 279, 309  
 Herse 23, 183, 195  
 Hesiod 266  
 Hestia Giustiniani 259  
 Hicks and Hill 236 (note)  
 Hill, B. H. 21, 180, 184, 185, 186, 199, 209, 211  
 Hippokrates 309  
 ἥλμος 267  
 Homer 266  
 ὀπλιτοδρόμος 309  
 Hoppin, J. C. 309  
 Horae 22  
 ὄρμος 347  
 Horses on Parthenon, heads of 42  
 Hutton, Miss C.A. 320, 328, 414, 415, 418, 419  
 Hydriophorai 333, 379, 381  
 Hygeia 286  
  
 Iacchos 44  
 Ilissos, torso of 39  
 Iliupersis 8, 23  
 Illyrians 256  
 Imhoof-Blumer, F. 247 (note)  
 Inscription of Erechtheium frieze 180, 196, 203, 206  
     — on pinax 307  
 Inscriptions, 27, 33, 35—37, 231, 234, 278—286, 300, 303, 308  
 "Introduction Pediment" 322  
 Iphicrates 256  
 Iris 25, 104, 105, 181, 322, 333, 334, 336, 338  
 Itys 29, 258  
  
 Jacobsen Collection 225  
 Jahn, O. 285  
 Jason, statue known as 226  
  
 Kachrylion 309

- Kalis 280  
 Kallimachos 13, 279  
 Kallistratos 279 (note)  
 Καλός inscriptions 37, 307  
 Kameiros, pottery from 312  
 Kanephorai 379, 381  
 Kastriotis, P. 232, 257, 312, 320, 333 (note)  
 Kekulé von Stradonitz, R. 15, 16, 141, 146, 147, 151, 154, 160, 162, 163, 164, 165, 171, 172, 174, 231  
 Kephalos 183, 195  
 Kephisodoros 241, 242  
 Kephisodotus 259  
 Kephisophon 235, 236, 242  
 Kettios 282  
 Klein, W. 232, 234, 309 (note)  
 Kleomenes 279  
 Klio 229  
 Konon, statue of 237, 258  
 Kore 44, 177  
 Kresilas, the sculptor 37, 285  
*κρόταλον* 229  
  
 Laborde head 69, 259  
 Laertius, Diogenes 246  
 Lamb, Miss W. 19 (note)  
 Lamps, stone 305  
 Lampsacus, coins of 31  
 Lapiths 6, 7, 8, 76, 80, 81, 97, 98, 99  
*λέβης* 267  
 Leda 333  
 Lemnia, torso of Athena 239, 240  
 Lenormant relief 30, 242  
 — statuette 261  
 Leochares 28, 232, 234  
 Lepsius, G. R. 20, 243 (note)  
 Leptines of Syracuse 256  
 Lesbian kymation 298  
 Leucothea 48, 259  
 Lilies 289  
 Lions' heads 287, 290, 297  
 Livia, wife of Augustus 286  
 Loom weights 433  
 Lotus in design 34, 35, 289, 292, 295  
 Louvre, sculptures in 11, 226, 240, 341 (note)  
 — terracottas in 331, 334, 337 (note), 401  
 Ludovisi throne 341 (note)  
  
 Lycian sarcophagus 116  
 Lysander 237  
 Lysias 241  
 Lysippos, school of 30, 227  
 Lysistratos 279 (note)  
  
 Madrid, puteal at 69  
 Madytos, head from 232  
 Magna Graecia 33  
 Mahédia (Africa) 31  
 Malmburg 79  
 Mantinea, relief from 229  
 Maraghiannis, G. 312 (note)  
 Marathon, battle of 309  
*Marmor Parium* 23 (note)  
 Martha 335  
 Masks 278  
 — terracotta 334, 397—414, 426  
 Medici torso 71, 261  
 Megakles 308, 309  
 Megara, terracotta from 381  
 Melos, pottery from 312  
*μηνισκός* 175  
 Metapontum 33  
 Metopes of the Parthenon 74—101  
 Michaelis, A. 15, 53, 76, 87, 124, 127, 258, 285  
 Milchhöfer, A. 20, 180, 196, 243 (note)  
 "Minerve au Collier" 240  
 Mnesiades the potter 37, 284  
 Mnesicles 12  
 Molossians 256  
*Moneres* 243  
 Monkeys, terracotta 431  
 Moschophoros 226  
 Munich, sculptures at 158, 159, 259  
 — vase at 309 (note)  
 Muses in sculpture 229  
 Mycenaean gem 283  
 — terracottas 322, 323, 338, 346  
  
 Myron 8  
  
 Nemesis 333  
 Neo-Attic school 18, 159, 249  
 Nereid monument 14, 18  
 Nike Apteros, temple of 11—19  
 — winged figures of 24  
 Nikias 12  
 Nude terracotta figures 381  
 Nymphs 31, 231, 248, 249, 250

- "Olive Tree Pediment," the 333  
 Olympia 33, 34, 290, 309, 327, 328, 427  
 Onesimos 33, 303  
*ὄνος* 413  
*ὀπισθοσφενδόνη* 69  
 Oracles 180  
 Oropos, sculptures from 203, 228  
 Overbeck, J. 26 (note), 196  
 Owls 30, 37, 252  
 Oxford, sculptures at 248
- Palamedes 309  
 Palatine Anthology 37  
 Palermo, fragment of Parthenon frieze at 131  
*Παλλάδιον* 196  
 Pallas 282, 285  
   — Tritogenes 37, 285  
 Pallat, L. 20—23, 26, 27, 175, 177, 180, 181, 183, 185—194, 196, 198, 200, 201, 205, 208, 211—214, 216, 218  
 Palmettes 33, 287—294  
 Pamphaios 309  
 Pan, sculpture of 248  
 Panainos 309  
 Panathenaia 23  
 Pandrosos 23, 183, 206, 259  
 Panther heads 305  
 Parnes, grotto of Pan on 249  
 Parthenon frieze 17  
   — frieze, style of, in terracottas 329  
*παρθή* 354—356, 371, 376, 380  
 Pausanias 16, 238, 246  
 Peiraeus, sculptures from 225  
 Peirithous 231  
 Peisistratid buildings 32, 287, 301  
 Peitho 106  
 Peloponnesian school 8  
   — style in terracottas 341, 382, 383, 386, 407  
 Pergamum, sculptures from 28, 180 (note), 259  
 Perikles 12, 309  
 Persephone 255  
*Perserschutt* 283, 318, 321, 326, 327  
 Persian dress 278  
   — war 321, 328, 336  
 Pervanoglu, P. 255  
 Petersen, E. 172, 173
- Petrograd, sculptures at 250, 251  
 Pharsalos, relief from 341  
 Pheidias 8  
 Phigaleia 13  
 Philokles 237  
 Pinax, painted 306  
 Pithoi, fragments of decorated 310  
 Plato 252  
 Pliny 246  
 Plutarch 237 (note)  
 Plynteria 330  
 Polymnestos 285  
 Pomegranates, terracotta 433  
 Poseidon 4, 5, 106  
   — fragment from torso of 39  
   — fragments from chariot of 46  
 Poses the Spartan 237  
 Posideios 281  
 Pottier 312  
 Prandtl 1, 3, 69, 79  
 Praschniker 259  
 Praxiteles, Faun of 264  
 Prokne and Itys 29, 257, 258  
 Prometheus on Parthenon pediment 41, 58  
 Propylaea 12, 257, 261, 266, 286, 318, 319, 346, 426  
 Proxeny decree in favour of Abydos 232  
 Pyres 285  
 Pyrrhic dance 37, 241  
 Pythis 280
- Rangabé, A. R. 20, 26 (note), 177, 183, 195, 197, 203, 206, 242  
 Reconstructed slabs of the Parthenon frieze 11, 101, 102, 128  
 Reliefs, terracotta 414  
 Retrograde inscription 35, 285  
 Rhamnus, relief from 255  
 Robert, C. 22, 27, 103, 113, 116, 180, 193, 196  
 Roma, temple of 284, 298  
 Roman inscription 36, 286  
   — restoration of sculptures of Nike temple balustrade 166, 171  
   — sculpture, inscription from 285  
   — sculptures 222—224, 256  
 Rome, sculptures at, 246, 248

- Ross, L. 14, 19, 253, 318
- Samos 29, 30, 37, 234, 236, 237, 411
- Samothrace, Victory of 276
- "Sandal-binder" relief 16, 18, 157
- Satyr 307
- Sauer, B. 4, 53, 60, 255
- Sea monster from Parthenon pediment 61
- Seat, marble 278
- Seated figures 332 (note)
- terracotta figures 355
- Schöne, R. 20, 180, 187, 193, 196, 197, 204, 220, 273
- Scorpion 312
- Sculptures hitherto unpublished 68, 73, 96, 122, 135, 136, 138, 176, 194
- Selene, figure identified as 41, 153
- horses of 43
- Selinus 33
- Ships in sculpture 187, 216, 242
- Silenus 381, 396
- Siren, terracotta 431
- Smikythos 33, 303
- Smith, A. H. 137
- Snakes, terracotta 429
- Socrates, a magistrate 248
- the sculptor 238, 246, 247
- Sosineas 281
- Sparta 37, 236 (note), 237, 256, 312, 322, 335
- the Menelaion at 323
- the sanctuary of Artemis Orthia at 323, 334
- Sphinx 196
- Sphinxes, terracotta 432
- Spindle whorls, terracotta 433
- Stais, Dr 320
- Stephani, L. 20, 177, 183, 195, 196, 197
- Stoa Basileios, sculptures from 226
- Strabo 335 (note)
- Strong, Mrs 222 (note), 225
- Studniczka, F. 309
- Suidas 246
- Svastika 292
- Sybel, L. von 20, 188, 192, 220
- Syracuse 33, 37, 256
- Tanagra terracottas 250, 329, 387—396, 401
- Tarn, W. W. 243
- Tegea, terracottas from 324 (note), 325, 333 (note), 341
- Telephos 180 (note)
- Telesinos 282
- Tenedos, coins of 31
- Terme Museum, Rome, sculptures in 248
- Terracottas 316
- chronology of 321—329
- circumstances of finding of 316, 318, 319
- colouring of 335—338
- costumes of 335—338
- development of 325
- styles of 326
- Thebes 256
- Themis 208
- Theodoros 33, 303, 304
- Theseus 231
- Thirty, The 236
- Tholos at Delphi 25
- Thóros* 175, 196, 279
- Timarete 330 (note)
- Timotheos of Anaphlystos 253
- statue of 258
- Tiryns, the Heraeum at 323, 324
- terracottas from 323, 324, 332
- Tripods 174, 175, 220
- Triptolemus 255
- Trireme 243
- Tritogenes, *see* Pallas 37
- Tropaion 143, 146, 147, 154, 164, 165, 168, 172
- Tsountas, Ch. 283
- Turks, damage done to Parthenon by 6
- destruction of Nike temple by 14
- Unfinished sculpture 226
- Ussing, J. L. 238, 247 (note)
- Vari, cave of 249
- Various sculptures 28—31
- Vatican, sculptures in the 246
- Vienna, sculptures at 225
- Villa Albani, sculptures in 231
- Visconti, Chev. E. Q. 105
- Votive bases 33, 37, 283—286, 300, 303
- pillars 36, 280—282



- Wall cases, contents of 305  
Welcker, F. G. 183, 203 (note)  
Wiegand, T. 283, 301, 304  
Wilhelm, A. 236  
Wing fragments 60—62, 68, 69, 72,  
73, 93, 173, 174,  
202  
— archaic 304, 305  
— terracotta 431  
Wingless Victory, *see* Athena Nike  
and Nike Apteros  
Winter, F. 259, 320  
Wolters, P. 12  
Worsley 105  
Xenokles 281  
*ξβavor* 16, 330  
Yorke, V. W. 14, 142, 166, 168, 169,  
171, 174  
Zeus 42, 69, 72, 196, 227, 263, 309



# INDEX OF MUSEUM NUMBERS

IN

## VOLUME I AND VOLUME II

### A. SCULPTURE, ARCHITECTURAL FRAGMENTS AND OTHER ANTIQUITIES

The prefix I to a number indicates that the number is to be found in Vol. I. All other numbers are to be found in Vol. II.

Museum Number	Page	Museum Number	Page	Museum Number	Page
1 .....	I 57	73.....	288	113 .....	294
2 .....	I 60	75.....	289	114 .....	294
3 .....	I 67	76.....	289	115 .....	295
4 <sup>1</sup> .....	I 76	77.....	289	116 .....	295
11.....	I 72	78.....	289	117 .....	295
12.....	I 72	79.....	289	118 .....	295
25.....	I 73	85.....	290	119 .....	295
31.....	I 73	89.....	290	120 .....	I 91
32 (green) .....	50	90.....	290	121 .....	I 92
35.....	I 78	91.....	291	122 .....	I 92
36.....	I 82	92.....	291	126 .....	295
38.....	I 87	93.....	291	127 .....	295
39.....	I 87	94.....	291	128 .....	296
39 <sup>1</sup> .....	I 74	95.....	291	129 .....	296
40 <sup>1</sup> .....	I 75	96.....	292	130 .....	296
41 (green).....	47, 51	97.....	292	131 .....	296
43 (green).....	52	98.....	292	132 .....	296
48 (green).....	47	99.....	292	133 .....	296
48.....	I 88	100.....	292	134 .....	297
50.....	I 88	101.....	293	137 .....	297
51 (green).....	50	102.....	293	139 .....	297
54.....	I 89	103.....	293	140 .....	I 93
55.....	I 89	104.....	293	141 .....	I 95
56.....	I 90	105.....	293	142 .....	I 96
67.....	306	106.....	293	143 .....	I 98
68.....	310	107.....	294	144 .....	I 98
69.....	287	108.....	294	145 .....	I 99
69 (a) .....	287	109.....	294	146 .....	I 102
71.....	288	110.....	294	147 <sup>2</sup> .....	I 281
72.....	288	112.....	294	148 .....	I 102

<sup>1</sup> These numbers are not given on pp. 74, 75 and 76 of Vol. I, but are the correct Museum numbers. It should be noted that the illustration on p. 74 belongs to No. 40.

<sup>2</sup> This statue was previously numbered 1360.

Museum Number	Page	Museum Number	Page	Museum Number	Page
149	297	595	i 129	649	i 189
159	i 103	596	i 130	650	i 190
160	i 104	597	i 131	651	i 190
168	i 104	598	i 132	652	i 191
169	i 105	599	i 133	653	i 191
177	47	600	i 135	654	i 192
178	47	601	i 135	655	i 193
179	76	602	i 136	656	i 194
186	76	603	i 137	657	i 194
208	47	604	i 137	658	i 195
228	76	605	i 138	659	i 196
269	i 106	606	i 138	660	i 197
284	175	609	i 141, i 241	661	i 197
293	i 107	610	i 141	662	i 198
299	i 108	611	i 143	663	i 199
302	i 108	612	i 144	664	i 200
329	i 109	613	i 144	665	i 200
356	i 110	614	i 145	666	i 202
370	i 100	615	i 146	667	i 202
407	i 103	616	i 147	668	i 203
420	i 111	617	i 147	669	i 204
431	i 111	618	i 148	670	i 205
447	i 103	619	i 150	671	i 207
449	i 112	620	i 152	672	i 209
452	i 107	621	i 153	673	i 211
488	i 103	622	i 154	674	i 213
493	i 112, i 262	623	i 155	675	i 215
498	i 109	624	i 156	676	i 217
499	i 112	625	i 160	677	i 219
552	i 113	626	i 163	678	i 220
554	i 113	627	i 164	679	i 223
555	297	628	i 165	680	i 226
571	i 114	629	i 165	681	i 228
575	i 114	630	i 167	682	i 232
576	i 115	631	i 169	683	i 235
577	i 117	632	i 176	684	i 237
578	i 115	633	i 178	685	i 240
579	i 116	634	i 179	686	i 241
580	i 117	635	i 180	687	i 244
581	i 118	636	i 181	688	i 246
582	i 120	637	i 181	689	i 248
583	i 120	638	i 182	690	i 250
584	i 121	639	i 182	691	i 253
585	i 122	640	i 182	692	i 254
586	i 122	641	i 183	693	i 255
587	i 123	642	i 184	694	i 257
588	i 123	643	i 185	695	i 258
589	i 124	644	i 186	696	i 261
590	i 124	645	i 187	697	i 262
592	i 125	646	i 187	698	i 264
593	i 126	647	i 188	699	i 266
594	i 128	648	i 188	700	i 267



Museum Number	Page	Museum Number	Page	Museum Number	Page
701.....	I 269	758.....	85	813.....	90
702.....	I 270	760.....	85	814.....	48
703.....	76	761.....	85	815.....	49
705.....	76	762.....	85	816.....	49
706.....	78	763.....	85	817.....	49
708.....	78	764.....	85	818.....	49
710.....	78	765.....	85	819.....	90
710 (a).....	79	766.....	85	821.....	49
712.....	79	767.....	86	822.....	49
713.....	79	768.....	86	823.....	49
714.....	80	769.....	86	825.....	49
715.....	80	770.....	86	827.....	49
716.....	80	771.....	86	827 (a).....	49
719.....	80	772.....	86	828.....	50
720.....	80	773.....	86	829.....	50
721.....	81	774.....	86	830.....	50
722.....	81	775.....	86	831.....	90
723.....	81	776.....	87	832.....	50
724.....	81	777.....	87	833.....	50
725.....	47	778.....	87	835.....	50
726.....	47	779.....	87	836.....	50
727.....	81	780.....	87	837.....	50
728.....	81	781.....	48	838.....	51
729.....	82	782.....	48	839.....	51
730.....	82	783.....	87	840.....	51
731.....	82	784.....	87	841.....	51
732.....	82	785.....	87	842.....	51
733.....	82	786.....	87	843.....	51
734.....	82	787.....	88	845.....	52
735.....	82	788.....	48	845 (a).....	52
736.....	82	789.....	88	847.....	52
737.....	83	790.....	88	848.....	52
738.....	83	791.....	48	849.....	277
739.....	83	792.....	48	850.....	52
740.....	83	794.....	48	851.....	52
741.....	83	795.....	88	853.....	52
742.....	83	796.....	88	854.....	52
743.....	83	797.....	104	854 (a).....	52
744.....	83	798.....	88	855.....	104
745.....	83	799.....	89	856.....	105
746.....	83	800.....	89	857.....	106
747.....	84	802.....	89	858.....	107
748.....	84	803.....	89	859.....	108
749.....	84	804.....	48	860.....	109
750.....	84	805.....	89	861.....	110
751.....	84	806.....	89	862.....	111
752.....	84	807.....	89	863.....	112
753.....	84	808.....	48	864.....	112
754.....	84	809.....	89	865.....	113
755.....	84	810.....	89	866.....	114
756.....	84	811.....	89	867.....	115
757.....	85	812.....	90	868.....	115

Museum Number	Page	Museum Number	Page	Museum Number	Page
869.....	117	930 .....	57	1014 (red) .....	50
870.....	117	931 .....	58	1016 .....	92
871.....	118	932 .....	58	1017 .....	92
872.....	118	933 .....	58	1018 .....	62
872 (a) .....	90	934 .....	58	1019 .....	62
873.....	119	935 .....	58	1019 (red) .....	52
874.....	120	936 .....	58	1020 .....	92
875.....	120	940 .....	124	1021 .....	62
876.....	121	942 .....	58	1022 .....	62
879.....	53	942 (a).....	59	1022 (red) .....	51
882.....	46	943 .....	59	1023 .....	62
889.....	91	944 .....	59	1024 .....	63
890.....	54	945 .....	91	1024 (red) .....	52
891.....	54	946 .....	59	1025 .....	63
893.....	54	947 .....	59	1027 .....	124
894.....	54	948 .....	59	1028 .....	63
895.....	91	949 .....	59	1028 (a).....	63
896.....	54	950 .....	91	1029 .....	92
897.....	54	951 .....	92	1030 .....	63
898.....	54	952 .....	59	1031 .....	124
899.....	91	953 .....	60	1032 .....	92
900.....	54	954 .....	60	1033 .....	124
901.....	91	955 .....	60	1034 .....	297
902.....	54	956 .....	60	1036 .....	124
903.....	55	957 .....	60	1036 (a).....	63
904.....	55	960 .....	60	1038 .....	277
905.....	55	961 .....	60	1039 .....	124
906.....	55	963 .....	60	1040 .....	125
907.....	91	964 .....	61	1041 .....	63
908.....	55	965 .....	61	1042 .....	63
909.....	55	966 .....	61	1043 .....	63
910.....	55	967 .....	61	1046 .....	64
911.....	55	968 .....	61	1047 .....	125
912.....	55	969 .....	62	1048 .....	64
913.....	56	970 .....	62	1049 .....	64
914.....	56	971 (a).....	62	1050 .....	64
915.....	56	971 (b).....	277	1051 .....	64
915 (a) .....	56	978 .....	173	1052 .....	64
916.....	56	984 .....	173	1053 .....	64
917.....	56	986 .....	173	1055 .....	64
918.....	56	988 .....	62	1058 .....	64
919.....	56	990 .....	173	1059 .....	65
920.....	56	992 .....	173	1060 .....	65
921.....	56	993 .....	173	1062 .....	125
922.....	57	1000 .....	173	1063 .....	125
923.....	57	1001 .....	173	1064 .....	125
924.....	57	1001 (red) .....	46	1065 .....	126
925.....	57	1002 (red) .....	46	1066 .....	126
926.....	57	1003 (red) .....	46	1067 .....	92
927.....	57	1005 (red) .....	47	1068 .....	126
928.....	57	1007 .....	174	1069 .....	92
929.....	57	1010 .....	174	1071 .....	176

Museum Number	Page	Museum Number	Page	Museum Number	Page
1072	177	1135	128	1195	187
1073	179	1136	128	1196	187
1074	181	1137	128	1197	187
1075	181	1138	128	1198	134
1076	184	1139	129	1198 (a)	188
1077	185	1140	129	1199	188
1078	186	1141	129	1200	189
1079	65	1142	277	1201	189
1080	65	1143	129	1202	189
1081	92	1144	129	1203	190
1083	65	1145	129	1204	190
1084	126	1146	67	1205	190
1086	65	1148	130	1206	190
1087	65	1149	130	1207	68
1088	65	1150	130	1209	191
1089	66	1151	130	1210	134
1091	66	1152	130	1211	134
1092	93	1153	130	1212	135
1093	66	1155	131	1213	68
1095	277	1156	131	1214	68
1096	277	1157	131	1215	69
1097	66	1158	131	1216	191
1098	66	1159	132	1217	191
1099	66	1159 (a)	132	1218	69
1101	66	1160	132	1219	135
1103	93	1161	67	1220	191
1104	93	1162	132	1221	191
1105	67	1163	132	1222	135
1106	67	1164	132	1223	69
1108	93	1165	132	1226	135
1109	93	1166	133	1227	191
1110	126	1167	133	1228	69
1111	127	1168	133	1229	192
1112	93	1169	187	1230	135
1113	94	1170	133	1231	69
1114	67	1171	134	1232	135
1116	127	1174	67	1233	70
1117	94	1175	134	1234	192
1118	94	1176	134	1235	193
1119	94	1177 (see No. 1039)		1236	219
1121	94	1178	278	1236 (a)	193
1123	94	1179	67	1236 (b)	194
1124	67	1180	95	1237	194
1125	95	1181	67	1238	195
1126	95	1182	67	1239	196
1127	127	1183	68	1239 (a)	197
1128	127	1184	68	1240	198
1130	127	1185	68	1241	198
1131	95	1186	68	1242	198
1132	174	1187	68	1243	70
1133	186	1188	68	1244	198
1134	127	1191	134	1245	199

Museum Number	Page	Museum Number	Page	Museum Number	Page
1246	199	1300	210	1349	255
1247	199	1301	210	1350	I 280
1248	200	1302	210	1351	256
1249	200	1303	220	1352	257
1250	200	1304	211	1353	257
1251	200	1305	211	1354	257
1252	136	1306	211	1358	257
1253	95	1307	211	1360 (see No. 147)	
1254	70	1307 (a)	71	1362	260
1255	201	1308	221	1366	278
1256	70	1309	95	1835	137
1257	136	1310	221	2176	96
1258	136	1311	222	2220	71
1260	136	1312	222	2221	71
1261	201	1313	222	2245	96
1262	201	1314	223	2252	96
1263	201	1315	223	2286	212
1264	70	1316	223	2330	96
1265	136	1317	224	2355	97
1266	202	1318	224	2439	261
1267	70	1319	224	2441	263
1268	95	1320	224	2515	264
1269	202	1321	224	2618	97
1270	202	1322	225	2627	212
1272	70	1323	226	2789	257
1272 (a)	137	1324	226	2818	212
1273	137	1325	226	2819	213
1274	70	1326	227	2820	213
1275	202	1327	228	2821	213
1276	70	1328	229	2822	213
1277	70	1329	229	2825	214
1279	71	1330	231	2826	215
1280	203	1331	232	2829	215
1281	203	1332	I 272	2830	215
1282	204	1333	234	2830 (a)	215
1283	204	1334	237	2832	216
1284	205	1336	238	2833	216
1285	205	1337	239	2834	216
1286	205	1338	240	2836	216
1287	205	1339	242	2837	216
1288	206	1340	I 274	2839	217
1289	219	1341	243	2842	217
1290	207	1341 $\alpha$	244	2843	217
1291	207	1341 $\beta$	245	2844	217
1292	207	1341 $\gamma$	246	2872	71
1293	208	1342	I 275	2898	71
1294	208	1343	I 278	2919	71
1295	208	1344	I 279	2937	71
1296	209	1345	248	2952	71
1297	209	1346	250	2953	97
1298	209	1347	252	2960	137
1299	210	1348	253	2995	265



Museum Number	Page	Museum Number	Page	Museum Number	Page
2996 .....	267	3411 .....	298	3679 .....	99
3001 .....	261	3416 .....	298	3719 .....	276
3002 .....	268	3434 .....	298	3733 .....	99
3003 .....	264	3436 .....	298	3739 .....	138
3013 .....	269	3437 .....	299	3761 .....	300
3014 .....	271	3438 .....	299	3762 .....	300
3030 .....	272	3439 .....	299	3814 .....	301
3074 .....	I 174	3440 .....	299	3825 .....	301
3078 .....	97	3441 .....	299	3832 .....	I 282
3118 .....	71	3442 .....	299	3896 .....	100
3205 .....	72	3443 .....	299	3902 .....	301
3244 .....	97	3444 .....	299	3945 .....	301
3245 .....	98	3445 .....	300	3948 .....	301
3286 (red) .....	72	3446 .....	300	3949 .....	302
3295 .....	72	3458 .....	300	3959 .....	302
3309 .....	218	3468 .....	72	3965 .....	302
3319 .....	98	3471 .....	72	3984 .....	302
3322 .....	98	3472 .....	73	4097 .....	I 173
3342 .....	137	3473 .....	73	4098 .....	I 173
3343 .....	98	3474 .....	73	4100 .....	I 173
3344 .....	98	3477 .....	73	4119 .....	I 283
3345 .....	98	3478 .....	73	4184 .....	303
3346 .....	98	3480 .....	73	4557 .....	I 90, I 283
3348 .....	98	3482 .....	73	4557 (a) .....	100
3349 .....	98	3483 .....	73	4589 .....	138
3350 .....	99	3484 .....	73	4835 .....	278
3351 .....	99	3485 .....	73	4838 .....	174
3356 .....	273	3513 .....	99	4857 .....	100
3363 .....	275	3526 .....	I 103	4859 .....	138
3369 .....	138	3533 .....	I 103	4861 .....	218
3392 (a) (b) (c) .....	298	3535 .....	I 103	4865 .....	218
3393 (red) .....	99	3587 .....	99	4874 .....	304
3399 .....	298	3653 .....	73	4890 .....	100
3410 .....	298				

# THE BALUSTRADE OF THE TEMPLE OF ATHENA NIKE

1 .....	139	11 .....	155	20 .....	166
2 .....	142	12 .....	156	21 .....	166
3 .....	143	13 .....	159	22 .....	167
4 .....	144	14 .....	160	23 .....	167
5 .....	146	15 .....	161	24 .....	168
6 .....	147	16 .....	162	25 .....	169
7 .....	148	17 .....	163	26 .....	169
8 .....	150	18 .....	164	27 .....	170
9 .....	151	19 .....	165	28 .....	171
10 .....	152				

B. INDEX OF TERRACOTTAS<sup>1</sup>

Museum Number	Page	Museum Number	Page	Museum Number	Page
1 .....	350	47.....	351	116.....	383
2 .....	350	48.....	351	117.....	355
3 .....	350	49.....	351	118.....	378
4 .....	350	51.....	353	119.....	378
5 .....	353	52.....	350	120.....	379
6 .....	350	53.....	352	121.....	379
7 .....	350	54.....	376	122.....	379
8 .....	350	55.....	351	123.....	379
9 .....	350	56.....	352	124.....	378
10 .....	351	57.....	375, 376	125.....	378
11 .....	350	58-81.....	364	126.....	378
12 .....	350	82 <sup>2</sup> .....	378, 426	127.....	378
13 .....	350	83 <sup>2</sup> .....	378, 426	128.....	378
14 .....	372	84 <sup>2</sup> .....	378, 426	129.....	379
15 .....	350	85 <sup>2</sup> .....	379, 426	130.....	381
16 .....	352	86 <sup>2</sup> .....	365, 426	131.....	378
17 .....	352	87 <sup>2</sup> .....	378, 426	132.....	378
18 .....	351	88 <sup>2</sup> .....	379, 426	133.....	378
19 .....	351	89.....	378	134.....	379
20 .....	379	90.....	379	135.....	378
21 .....	351	91.....	379	136.....	378
22 .....	352	92.....	379	137.....	379
23 .....	350	93.....	379	138.....	378
24 .....	351	94.....	378	139.....	382
25 .....	351	95.....	379	140.....	383
26 .....	350	96.....	378	141.....	377
27 .....	352	97.....	379	142.....	357
28 .....	350	98.....	379	143.....	371
29 .....	374	99.....	378	144.....	383
30 .....	351	100.....	381	145.....	359
31 .....	351	101.....	378	146.....	357
32 .....	376	102.....	378	147.....	383
33 .....	353	103.....	378	148.....	382
34 .....	375	104.....	378	149.....	356
36 .....	372	105.....	367	150.....	360
37 .....	380	106.....	367	151.....	357
38 .....	351	107.....	378	152.....	357
39 .....	354	108.....	378	153.....	357
40 .....	376	109.....	366	154.....	359
41 .....	353	110.....	365	155.....	377
42 .....	352	111.....	364	157.....	358
43 .....	354	112.....	365	158.....	377
44 .....	374	113.....	365	159.....	377
45 .....	352	114.....	366	160.....	360, 363
46 .....	351	115.....	366	161.....	357

<sup>1</sup> It should be noted that the same number has been used in some cases in the Museum for two different terracottas.

<sup>2</sup> These numbers are duplicated. No. 85 is also dealt with on p. 290.

Museum Number	Page	Museum Number	Page	Museum Number	Page
162.....	360	218.....	360, 433	271.....	360
163.....	358	219.....	358	272.....	360
164.....	362	220.....	358	273.....	360
165.....	360	221.....	358	274.....	360
166.....	357	222.....	362	275.....	360
167.....	372	224.....	359	277.....	360
168.....	360	225.....	358	278.....	358
169.....	357	226.....	357	279.....	360
170.....	358	227.....	362	280.....	359, 377
171.....	358	228.....	377	281.....	358
172.....	377	229.....	362	282.....	360
173.....	359	230.....	360	283.....	360
174.....	360	231.....	360	284.....	358
175.....	359	232.....	360	285.....	378
176.....	360	233.....	358	286.....	429
177.....	359	234.....	360	287.....	362
178.....	359	235.....	359	288.....	359
179.....	360	236.....	360	289.....	360
180.....	359	237.....	358	291.....	360
181.....	360	238.....	358	292.....	358
182.....	359	239.....	360	293.....	360
184.....	359	240.....	359	294.....	360
185.....	359	241.....	358	295.....	358
186.....	377	242.....	359	296.....	360
187.....	359	243.....	357	297.....	360
188.....	360	244.....	357	300.....	360
189.....	360	245.....	359	301.....	358
190.....	359	246.....	358	302.....	354
191.....	360	247.....	359	303.....	358
192.....	359	248.....	359	304.....	358
193.....	359	249.....	359	305.....	360
194.....	360	250.....	358	306.....	356
195.....	358	251.....	359	307.....	358
196.....	359	252.....	359	309.....	360
197.....	358	253.....	360	310.....	360
198.....	360	254.....	359	311.....	356
199.....	358	255.....	356	312.....	377
201.....	359	256.....	356	313.....	361
202.....	359	257.....	359	314.....	361
203.....	359	258.....	359	315.....	371
204.....	358	259.....	359	316.....	361
205.....	359	260.....	358	317.....	377
206.....	359	261.....	359	318.....	360
207.....	359	262.....	359	319.....	358
208.....	359	263.....	359	320.....	358
210.....	359	264.....	359	321.....	362
211.....	359	265.....	358	322.....	371
212.....	358	266.....	359	323.....	361
213.....	359	267.....	358	324.....	358
214.....	359	268.....	359	325.....	360
215.....	356	269.....	360	326.....	361
216.....	377	270.....	360	327.....	363

Museum Number	Page	Museum Number	Page	Museum Number	Page
328.....	361	384.....	361	441.....	366
329.....	361	385.....	356	442.....	383
330.....	361	386.....	361	443.....	383
331.....	361	387.....	360	444.....	365
332.....	361, 385	388.....	360	445.....	365
333.....	359	389.....	369	446.....	359
334.....	361	390.....	366	447.....	383
335.....	360	391.....	369	448.....	365
336.....	360	392.....	366	449.....	360
337.....	359	393.....	369	450.....	379
338.....	365	394.....	369	451.....	369
339.....	377	395.....	366	452.....	364
340.....	361	396.....	366	453.....	369
341.....	361	397.....	366	454.....	369
342.....	361	398.....	366	455.....	363, 364
343.....	359	399.....	366	457.....	378
345.....	361	400.....	364	458.....	365
346.....	360	401.....	363	459.....	364
347.....	361	402.....	369	460.....	366
348.....	361	404.....	365	461.....	366
349.....	360	406.....	384	462.....	364
350.....	360	407.....	384	463.....	364
352.....	361	409.....	384	464.....	365
353.....	360	410.....	384	465-471.....	364
354.....	361	411.....	384	472.....	365
355.....	361	412.....	384	473.....	363
356.....	361	413.....	384	474.....	363
357.....	360	414.....	384	475.....	367
358.....	361	415.....	384	476.....	364
359.....	361	416.....	384	477.....	364
360.....	359	417.....	384	478.....	364
361.....	361	419.....	384	479.....	363
362.....	361	420.....	384	480.....	367
363.....	361	421.....	384	481.....	365
364.....	356	422.....	384	482.....	365
365.....	360	423.....	384	483.....	364
366.....	361	424.....	384	484.....	364
367.....	361	425.....	384	485.....	364
369.....	361	426.....	384	486.....	364
370.....	360	427.....	384	487.....	364
371.....	359	428.....	368	488.....	364
372.....	356	429.....	365	489.....	363
373.....	359	430.....	365, 366	490.....	365
374.....	361	431.....	383	491.....	365
376.....	361	432.....	365	492.....	365
377.....	360	433.....	383	494.....	365
378.....	361	434.....	364	495.....	365
379.....	359	435.....	365	496.....	364
380.....	361	436.....	364	497.....	365
381.....	361	437.....	366	498.....	365
382.....	360	438.....	365	499.....	365
383.....	361	439.....	365	500.....	365



Museum Number	Page	Museum Number	Page	Museum Number	Page
501.....	364	555.....	373	609.....	369
502.....	365	556.....	353	610.....	400
503.....	365	557.....	353	611.....	408
504.....	363	558.....	354	612.....	404
505.....	366	559.....	376	613.....	401
506.....	366	560.....	353	614.....	410
507.....	368	561.....	353	615.....	402
508.....	369	562.....	353	616.....	399
509.....	368	563.....	354	617.....	413
510.....	366	564.....	376	618.....	409
511.....	367	565.....	353	619.....	399
512.....	368	566.....	353	620.....	412
513.....	364	567.....	371	621.....	409
514.....	369	568.....	353	622.....	406
515.....	369	569.....	353	623.....	405
516.....	368	570.....	353	624.....	406, 410
517.....	368	571.....	374	625.....	401
519.....	368	572.....	377	626.....	400
520.....	367	573.....	370	627.....	400
521.....	374	574.....	362	628.....	412
522.....	369	575.....	380	629.....	410
523.....	365	576.....	370	630.....	410
524.....	364	577.....	373	631.....	407
525.....	383	578.....	373	632.....	406
526.....	352	579.....	355	633.....	413
528.....	385	580.....	374	634.....	413
529.....	385	581.....	385	635.....	410
530.....	385	582.....	386	637.....	413
531.....	374	583.....	385	638.....	408
532.....	352	584.....	386	639.....	401
533.....	355	585.....	386	640.....	401
534.....	353	586.....	386	641.....	411
535.....	353	587.....	386	642.....	408
536.....	353	589.....	386	643.....	399
537.....	383	590.....	386	644.....	408
538.....	353	591.....	383	645.....	408
539.....	363	592.....	379	646.....	403
540.....	374	593.....	369	647.....	413
541.....	352	594.....	379	648.....	413
542.....	370	595.....	379	649.....	410
543.....	352	596.....	369	650-657.....	347
544.....	380	597.....	385, 414	658.....	408
545.....	353	599.....	414	659.....	413
546.....	380	600.....	382	660.....	410
547.....	354	601.....	382	661.....	413
548.....	371	602.....	385	662.....	411
549.....	373	603.....	369	663.....	403
550.....	352	604.....	369	664.....	412
551.....	372	605.....	383	665.....	411
552.....	354	606.....	369	666.....	411
553.....	352	607.....	383	667.....	403
554.....	353	608.....	383	668.....	412

Museum Number	Page	Museum Number	Page	Museum Number	Page
669.....	412	723.....	407, 412	778.....	404
670.....	404	725.....	402	779.....	404
671.....	398	726.....	410	780.....	404
672.....	402	727.....	412	781.....	403
673.....	402	728.....	410	782.....	404
674.....	406	729.....	410	783.....	403
675.....	407	731.....	410	784.....	412
676.....	407	732.....	402	785.....	404
677.....	410	733.....	410	786.....	408
678.....	399	734.....	402	787.....	413
679.....	401	735.....	399	788.....	404
680.....	407	736.....	398	789.....	409
681.....	406	737.....	409	790.....	409
682.....	397	738.....	404	791.....	409
683.....	401	739.....	413	792.....	383
684.....	406	740.....	408	793.....	366
685.....	406	741.....	411	794.....	383
686.....	406, 410	742.....	411	795.....	409
687.....	406	743.....	413	796.....	408
688.....	399	745.....	365	797.....	408
689.....	410	746.....	364	798.....	410
690.....	407, 409	747.....	363	799.....	412
691.....	410	748.....	364	800.....	413
692.....	410	749.....	367	801.....	408
693.....	411	750.....	369	802.....	412
694.....	410	751.....	364	803.....	409
695.....	413	752.....	367	804.....	399
696.....	404	753.....	365	805.....	402
697.....	409	754.....	367	806.....	403
698.....	404	755.....	366	807.....	403
699.....	404	756.....	363	808.....	402
700.....	410	757.....	363	809.....	399
701.....	411	758.....	368	810.....	402
702.....	403	759.....	369	811.....	403
703.....	411	760.....	404	812.....	402
704.....	413	761.....	404	813.....	401
705.....	413	762.....	404	814.....	402
706.....	411	763.....	404	815.....	403
707.....	401	764.....	404	817.....	403
709.....	409	765.....	404	818.....	404
710.....	410	766.....	404	819.....	402
711.....	401, 413	767.....	404	820.....	403
712.....	407	768.....	403	821.....	363, 411
713.....	410	769.....	403	822.....	410
714.....	408	770.....	403	823.....	409
715.....	408	771.....	410	824.....	402
717.....	401, 411	772.....	404	825.....	409
718.....	410	773.....	409	826.....	409
719.....	410	774.....	409	827.....	413
720.....	410	775.....	404	828.....	409
721.....	412	776.....	409	829.....	408
722.....	412	777.....	404	830.....	410

Museum Number	Page	Museum Number	Page	Museum Number	Page
831.....	409	884.....	368	938.....	368
832.....	409	885.....	367	940.....	368
834.....	410	886.....	366	941.....	381
835.....	409	887.....	367	942.....	366
836.....	409, 410	888.....	378	945.....	364
837.....	410	889.....	364	946.....	366
838.....	409	890.....	364	947.....	366
839.....	409	891.....	367	948.....	368
840.....	402	892.....	364	949.....	364
841.....	410	893.....	367	950.....	364
842.....	409	894.....	368	951.....	378
843.....	409	895.....	363	952.....	366
844.....	409	896.....	367	953.....	364
845.....	410	897.....	364	954.....	368
846.....	410	898.....	367	955.....	366, 368
847.....	409	899.....	364	956.....	365
848.....	413	900.....	366	957.....	364
849.....	409	901.....	363	958.....	364
850.....	410	902.....	367	959.....	364
851.....	410	903.....	368	960.....	365
852.....	409	904.....	366	961.....	363
853.....	410	905.....	363	962.....	367
854.....	409	906.....	366	963.....	367
855.....	410	907.....	366	964.....	366
856.....	409	908.....	366	965.....	363
857.....	409	909.....	365	966.....	364
858.....	408	910.....	365	967.....	367
859.....	364	911.....	368	968.....	368
860.....	366	912.....	366	969.....	366
861.....	363	913.....	365	970.....	368
862.....	364	914.....	383	971.....	368
863.....	364	915.....	368	972.....	368
864.....	364	917.....	367	973.....	368
865.....	369	918.....	368	974.....	368
866.....	364	919.....	363	975.....	368
867.....	364	921.....	363	976.....	368
868.....	368	922.....	369	978.....	365
869.....	368	923.....	367	979.....	369
870.....	367	924.....	379	980.....	368
871.....	364	925.....	367	981.....	368
872.....	366	926.....	366	982.....	366
873.....	366	927.....	366	983.....	364
874.....	364	928.....	366	984.....	368
875.....	383	929.....	367	985.....	364
876.....	368	930.....	366	986.....	368
877.....	366	931.....	364	987.....	366
878.....	366	932.....	367	988.....	363
879.....	364	933.....	363	989.....	367
880.....	364	934.....	364	990.....	368
881.....	366	935.....	364	991.....	365
882.....	367	936.....	367	992.....	364
883.....	367	937.....	365	993.....	369

Museum Number	Page	Museum Number	Page	Museum Number	Page
994	364	1047	364	1101	366
996	363	1048	378	1102	363
997	378	1049	397	1104	364
998	378	1050	378	1105	387
999	364	1051	363	1106	363
1000	363	1052	378	1107	364
1001	368	1053	363	1108	365
1002	363	1054	364	1109	366
1003	366	1055	364	1110	364
1004	364	1056	364	1113	368
1005	364	1057	364	1114	367
1006	363	1058	361	1115	365
1007	367	1059	367	1116	363
1008	368	1060	367	1118	364
1009	364	1061	366	1119	364
1010	365	1062	365	1120	378
1011	364, 368	1063	378	1121	363
1012	367	1064	365	1122	378
1013	367	1065	363	1123	366
1014	365	1066	367	1124	363
1015	363	1067	364	1125	378
1016	367	1068	363	1126	378
1017	363	1069	378, 383	1127	363
1018	364	1070	363	1128	378
1019	367	1071	369	1129	363
1020	364	1073	364	1130	364
1021	364	1074	364	1131	365
1022	363	1075	368	1132	366
1023	363	1076	367	1133	367
1024	366	1077	367	1134	364
1025	364	1079	368	1135	378
1026	378	1080	367	1136	365
1027	378	1081	367	1137	378
1028	364	1082	364	1138	363
1029	367	1083	367	1139	367
1030	378	1084	364	1140	368
1031	365	1085	368	1141	363
1032	364	1086	364	1142	365
1033	364	1087	367	1144	383
1034	363	1088	368	1145	366
1035	363	1089	365	1146	364
1036	366	1090	381	1148	383
1037	365	1091	364	1149	364
1038	364	1092	364	1150	378
1039	367	1093	363	1151	364
1040	363	1094	364	1152	364
1041	366	1095	363	1153	363
1042	367	1096	364	1154	368
1043	363	1097	366	1155	367, 378
1044	367	1098	367	1156	363
1045	363	1099	363, 367	1158	363
1046	363	1100	365	1159	364



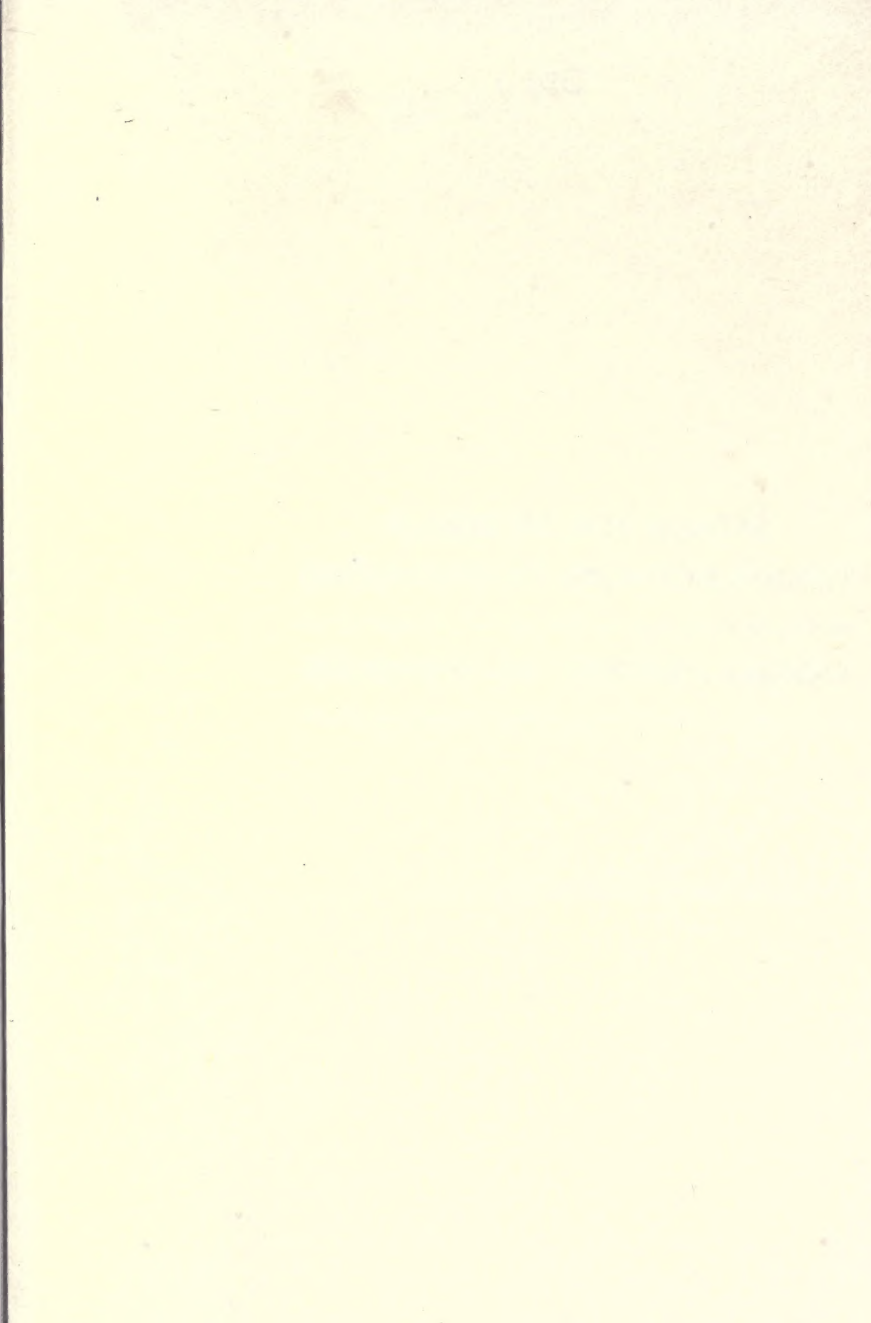
Museum Number	Page	Museum Number	Page	Museum Number	Page
1160	368	1219	431	1275	392
1161	367	1221	432	1276	393
1162	368	1222	392	1277	428
1163	364	1223	430	1278	392
1164	364	1224	372	1279	393
1165	364	1225	374	1280	428
1166	364	1226	431	1281	393
1168	367	1227	433	1282	393
1169	364	1228	430, 432	1284	428, 432
1171	368	1229	431	1285	392, 393
1172	368	1230	431	1286	392
1173	369	1231	431	1287	392
1174	363	1232	431	1288	431
1175	368	1233	391	1290	432
1177	363, 364	1234	391	1291	393
1178	368	1235	430	1292	392
1179	368	1236	430	1293	429
1180	367	1237	430	1295	392
1181	368	1238	429	1296	392
1182	368	1239	430	1299	429
1184	363	1240	429	1300	393
1186	363	1241	429	1301	393
1187	363	1242	431	1302	395
1188	367	1243	433	1304	428
1189	364	1244	430	1305	392
1190	364	1245	431	1309	429
1191	390	1246	429	1310	429
1192	393	1248	433	1311	429
1193	368, 392	1250	427	1312	393
1194	388	1251	427	1313	393
1195	391	1252	427	1314	423, 428
1196	391	1253	425	1315	396, 422
1197	391	1254	433	1316	422
1198	392	1255	432	1317	415
1199	391	1256	432	1318	393
1200	390	1257	433	1319	418
1201	389	1258	432	1320	415
1202	391	1259	432	1321	415, 418
1203	388	1260	394	1322	415
1204	429	1261	393	1323	423
1205	425	1262	388	1324	417
1206	381	1263	427	1325	417
1207	381, 429	1264	395	1326	416
1208	427	1265	432	1327	417
1209	427	1266	392	1328	417
1210	427	1267	393	1329	420
1211	430, 431	1268	390	1330	421
1212	395	1269	393	1331	415
1213	381	1270	391	1332	415
1214	381	1271	390	1333	416
1217	431	1272	388, 427	1334	418
1218	432	1274	391, 392, 428	1335	416

Museum Number	Page	Museum Number	Page	Museum Number	Page
1336	418	1398	417	1457	428
1337	419	1399	417	1458	388
1338	420	1400	421	1459	388
1339	418	1401	417	1460	390
1340	417	1402	417	1461	391
1341	415	1403	379, 417	1462	388
1342	417	1404	417	1463	427
1344	421	1405	416	1464	427
1345	424	1406	418	1465	427
1346	423	1407	417	1466	396, 427
1347	418	1408	417	1467	396
1348	423	1409	417	1468	396
1349	418	1410	424	1469	396
1350	417	1411	417	1470	396
1351	418	1412	417	1471	396
1352	424	1415	417	1472	396
1354	416	1416	417	1473	396
1355	419	1417	417	1475	396
1356	424	1418	417	1476	396
1357	422	1419	389, 417	1477	396
1358	422	1421	394	1478	396
1360	418	1422	390	1479	395
1361	418	1424	390	1481	387
1362 (?)	390	1425	388	1482	396
1363	418	1426	382	1485	396
1364	424	1427	428	1487	396
1366	422	1428	354	1488	383
1367	419	1429	391	1489	396
1370	422	1430	389	1490	396
1371	424	1431	388, 428	1491	396
1372	418	1433	391	1492	386
1374	424	1434	391	1493	396
1375	418	1435	388	1494	396
1376	418	1436	396	1495	396
1377	417	1437	394	1496	382
1378	423	1440	394	1497	396
1379	423	1441	397	1498	396
1380	417	1442	394	1499	396
1381	417	1443	394	1500	395, 431
1382	417	1444	348	1501	396
1383	417	1445	396	1502	369
1386	421	1446	348	1503	382
1388	417	1447	390	1504	396
1389	422	1448	393	1506	395
1390	417	1449	389, 427	1507	389
1391	422	1450	389	1510	396
1392	424	1451	388	1511	396
1393	417	1452	394	1512	396
1394	417	1453	384	1513	396
1395	417	1454	395	1514	396
1396	417	1455	428	1515	396
1397	417	1456	428	1516	396

Museum Number	Page	Museum Number	Page	Museum Number	Page
1517.....	396	20003.....	354	20024.....	424
1518.....	396	20006.....	373	200011.....	422
1519.....	396	20007.....	363	200012.....	423
1520.....	396	20009.....	378	200014.....	424
1522.....	375	20010.....	375	200015.....	423
2000.....	355	20018.....	397	200016.....	422
2008.....	378	20020.....	396	200017.....	422
20001.....	370	20021.....	396	200019.....	411
20002.....	354	20022.....	396	200025.....	424

971074







DEC 21 1989

**PLEASE DO NOT REMOVE  
CARDS OR SLIPS FROM THIS POCKET**

---

**UNIVERSITY OF TORONTO LIBRARY**

---

